

**HANDS-ON WITH THE NEW HTC ONE (M8):
THE BEST SMARTPHONE CAMERA YET?**



Saturday 26 April 2014

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk



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ON TEST

CANON EOS 1200D

Just £349, but has Canon's baby EOS cut one corner too many?



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CARL ZEISS 24-70mm

The premium zoom lens Sony users have been waiting for



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MULTI FLASH CONTROL

Hähnel's most advanced wireless group flash trigger reviewed



COMPETITION WINNERS

CAPTURING THE STREETS

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Spontaneous, amusing, thoughtful. We reveal the winners from **APOY Round 1: Street Life**



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At the heart of the image



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Amateur Photographer For everyone who loves photography

WHEN I first started at AP, the unwritten rules about the length of time between camera releases were clear. It was a year and half between consumer and enthusiast DSLR cameras, while professionals would have to wait around two years. I can't remember when this unwritten rule was thrown out of the window, but Nikon now seems to update its entry-level DSLR cameras almost every other week, while Canon has taken an eternity – well, three years – to update the EOS 1100D to the EOS 1200D.

This begs the question, how often should manufacturers upgrade their cameras? Often, there is barely any difference between models, with little in the way of new technology or improvement in image

quality. The more cynical would argue that it is purely a marketing exercise to update almost annually. Conversely, the new EOS 1200D is a significant improvement on its predecessor, although it already seems to be playing catch-up with its Nikon counterparts. Is it better to take small incremental steps, or should manufacturers wait until there are significant upgrades to be made?

You can find out how the Canon EOS 1200D fared in our test on pages 45–50.



Richard Sibley
Deputy editor

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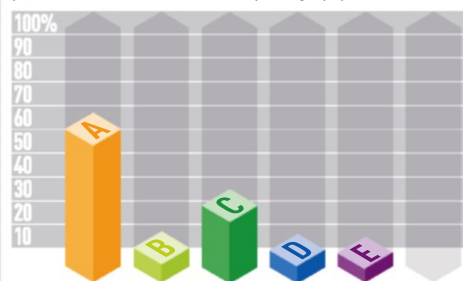
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IN AP 5 APRIL WE ASKED... Do you think AP should publish artistic nude and erotic photography?



YOU ANSWERED...

| | |
|--|------------|
| A Yes, we're adults, and it's a valid art form with a distinguished history | 58% |
| B Mild erotic photography is fine, but no nudity | 7% |
| C No, it has its place, but not in AP | 25% |
| D No, this kind of photography is offensive and exploitative | 6% |
| E None of the above | 4% |

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How often do you feel it necessary to update your main camera?

VOTE ONLINE www.amateurphotographer.co.uk

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Life on London's Tube network as seen by Bob Mazzer

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Nikon SB910 Speedlight £359.00 £7.37 P/m



Nikon SBR1 C1 Commander Close Up Speedlight £579.00 £8.49 P/m

APNews

News | Analysis | Comment 26/4/14



“It’s just another nail in the coffin of freelance photography...”

Special report on photo rights and the web, pages 6 and 7

Battle over palace photo revealed • Victims speak out for first time

RIGHTS STORM OVER DUKE OF EDINBURGH AWARDS PIC

AP RIGHTS WATCH
Committed to defending your photographic rights!

THE UK’S largest schools photography company is still being hired to photograph Duke of Edinburgh’s Award (DofE) winners at St James’s Palace, five months after it was found guilty of breaching copyright, AP can reveal.

Tempest Photography – employing 450 photographers nationwide – was sued by rival Success Photography, which won £1,880 in damages at the Intellectual Property Enterprise Court (part of the High Court) on 21 November 2013.

The DofE, which continues to use Tempest, is a charity that aims to give people aged 14–24 a chance to develop skills for life and work.

The photo in question (pictured above right) is a group portrait of DofE Gold Award winners, captured by Success Photography at St James’s Palace earlier in 2012.

Framing Success Limited, trading as Success

Photography, accused H Tempest Limited of passing off the picture as its own, at a Liverpool trade fair in November 2012.

At the time of the alleged infringement, Tempest, an 80-year-old business based in St Ives, Cornwall, learned it had won the DofE contract from Success Photography whose own contract with DofE ended towards the end of 2012.

In November 2013, the High Court heard that Tempest Photography had been using the photo for a year, without permission.

There is no suggestion that the DofE itself committed any copyright infringement.

Speaking for the first time, Steve Solomons, a director at Success Photography, which is based in Banbury, Oxfordshire, said: ‘We wanted to point out the moral issue of this case... In this industry you have to protect copyright.’

Success Photography demanded that Tempest pay a licence fee in damages of £1,500 plus VAT.



Success Photography had accused Tempest Photography of using the image (above) to highlight the latter’s new role as official photographers for the Duke of Edinburgh’s Award

In a hearing to assess damages at the High Court, District Judge Clarke said it appeared there was a breach of Success Photography’s ‘moral rights’ as well as copyright.

‘The defendant does not dispute that the photograph was taken by the claimant and that copyright in that photograph remains in the claimant... It [Tempest] is the largest player in the UK schools photographs business... It is in

the copyright business... It is clear to me that the defendant, better than many, knows the value of copyright... It should know better, frankly, than to use a competitor’s photograph on its advertising materials and pass it off as their own.’

Tempest Photography had yet to respond to AP’s request for comment at the time of writing.

The DofE declined to comment.

SNAP SHOTS

● Adobe has launched an iPad Mobile version of Lightroom image-editing software. Lightroom Mobile allows users to edit, organise and share their images from anywhere. It uses Smart Previews to provide raw-editing functionality. Based on the DNG file format, Smart Previews are small versions of original raw files. They can be used to make adjustments even when the original files aren’t accessible locally. Lightroom mobile is only available for the iPad, although Adobe promises an iPhone version soon. There is no word on an Android version. The only way to try out Adobe Lightroom mobile is to subscribe to Creative Cloud or to Adobe’s Photoshop Photography program, which costs £8.78 per month. The software is available at www.apple.com.

NIKON 1 J4 SPORTS TOUCHSCREEN AND MORE AF POINTS

NIKON has dispensed with the optical low-pass filter on the new touchscreen-equipped Nikon 1 J4 – a new compact system camera expected to hit the UK high street in June.

The Nikon 1 J4 features an 18.4-million-pixel imaging sensor and an equivalent ISO sensitivity of 160–12,800, plus a burst rate of up to 20 frames per second with continuous AF.

Like its predecessor, the J3, the J4 has

no optical low-pass filter on the imaging sensor, in a bid to improve image definition.

The aluminium-bodied J4 uses an Expeed 4A image processor and 171 AF points – up from the 135 areas on the J3 – 105 of which are phase-detection points.

The 3in touchscreen carries a resolution of 1.037 million dots, while built-in Wi-Fi aims to make it easy to share images via a smartphone, for example.

A price has yet to be announced.



Do you have a story?

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Fax: 0203 148 8130
amateurlphotographer@ipcmedia.com

COPYRIGHT BACKLASH: HAS GETTY GIVEN UP THE FIGHT?

News editor **Chris Cheesman** probes the wider impact of Getty's decision to allow free use of its photographs online. Is the world's largest picture agency calling the shots?

UP TO 350 billion images were uploaded to the internet last year, according to industry estimates.

That's more than 50 images for every person alive on the planet. If these were printed as 6x4in photos and laid end-to-end in a line, they would stretch almost as far as Mars.

Instagram alone says 55 million pictures are posted using its photo-sharing service every day.

Getty Images last month decided to make 35 million of its pictures (almost a quarter of its entire archive) available for non-commercial purposes on websites and blogs, without users paying a penny – a move many photographers were quick to condemn.

Internet users can post Getty images for free on Twitter, for example, and if they want to, later, buy larger versions of the 'embedded' photos, for commercial use, by clicking on a link.

As well as promoting its brand, Getty is rewarded with information about the websites that use its images and says it may place adverts next to the photos that appear in the 'embedded viewer' window.

Was Getty's move predictable? Yes, says Charles Swan, a media rights lawyer whose practice has seen a 'massive' rise in cases over the past few years – largely down to the proliferation of online images, but also because people increasingly use the Google Image search tool to detect infringements.

Swan, a director of the Association of Photographers (AoP), adds: 'A lot of [copyright] infringements are very minor. They are people's blogs... Getty isn't going to sue them. Not many individual photographers will.'

While many infringements may be 'minor', things can turn truly nasty at the extreme end of the copyright lottery spectrum.

Last year, Indonesian photographer Hengki Koentjoro fell victim to



The RPS's Michael Pritchard (left) and rights lawyer Charles Swan

having his image stolen online by a third party to win a global photo competition. He is yet to receive an apology from the culprit, eight months on.

Joe Naylor is CEO of ImageRights International, a US body that searches for online breaches and pursues compensation for photographers worldwide. He tells us: 'One of our photographers had a photo for the cover of a book used more than 30,000 times online... It's remarkable, not a single legal use.'

'EGREGIOUS' MOVE

The dust may have settled in the weeks since Getty's announcement in March, but this has failed to quell

the ire of rights campaigners.

Naylor, who describes Getty's move as 'pretty egregious', adds: 'Photographers have supplied content under a certain understanding they are going to be paid...'

Adding insult to injury, it seems, Getty Images admits it has no plans to tell photographers about where their images will be used – for now at least.

'Even if there's no revenue, photographers want to know where [their picture] is and who's using it, because that could inform them about what type of content they should focus on in future,' Naylor says, pointing out that Getty's policy was rolled-out 'unilaterally' – giving photographers no chance to opt out.

Getty tells AP it will 'explore' future data-sharing options.

Jeff Moore, chairman of the British Press Photographers' Association (BPPA), sees no silver lining. 'It's nothing to do with getting fivers and tenners off little bloggers... whether that opposition is [agency] Rex Features or 10,000 freelance photographers around the world... It's just another way of [Getty] trying to destroy the opposition...'

Royal Photographic Society (RPS) director-general Michael Pritchard is more diplomatic about the issue: 'I think it could be beneficial to photographers because it could allow

them to commercialise work...

'That said, the other side is that photographers are not going to be paid for work they might otherwise have sold.'

The idea of allowing the public to download non-watermarked images for free is not new, however. Two years ago, Magnum Photos revamped its website to allow users to download images for 'personal use' and blogs.

The AoP, which serves to protect the rights of professional photographers, forecasts an unwelcome side-effect.

It warns that photographers pursuing future claims, over illegal use of images on blogs, for example, may find it hard to prove a loss because Getty is now providing pictures free of charge.

PUBLIC MESSAGE

The AoP fears it 'perpetuates the unhealthy idea that images are available for free use'.

The RPS's Michael Pritchard adds: 'As we know, and what *Amateur Photographer* has been so good about saying, is that copyright is important. Photographers should be protecting their work and this is, perhaps, the one area where the Getty move falls down...'

UK photojournalist Jonathan Mitchell edits the Atlas Photo Archive, an editorial image library. Speaking shortly after Getty's announcement, he said: 'It's definitely sending people in the wrong direction.'

Moore agrees, as does Nottingham-based photographer and rights campaigner Pete Jenkins, who says Getty has capitulated to the 'abandonment of international copyright law', and fears this will lead to a rise in copyright theft.

'Will would-be infringers realise that copyright laws have not actually changed?'

Swan doesn't expect it to deepen any perception that images are copyright-free, but concedes that it 'devalues photography'. In reality, explains Swan, the commercial licensing option may promote the idea that photos are copyright protected.

Although Getty reserves the right to

AND HERE IS THE (OLD) NEWS...

IT'S NOT just blogs: news websites can use Getty's tool to garner free images, provided it is in the context of a 'newsworthy' or 'public interest' story. 'The problem with this is that it goes way beyond people's personal blogs and includes online news sites in general, including, for

example, BBC News and Mail Online,' says lawyer Charles Swan. Will the image still be allowed when a story is no longer topical? Getty says it reserves the right to 'remove and restrict' use, although it has no plan to issue an 'expiration [date] due to news value'.

PICTURE DATA BONANZA

DATA exchange deals are nothing new. Last October, Getty struck an agreement with social networking site Pinterest, which pays Getty for metadata, to include when and where a Getty image posted by users was shot, and the photographer who captured it. This allows Pinterest to match the information against relevant adverts on its site. The agency's photographers get a credit and a cut of the fee.

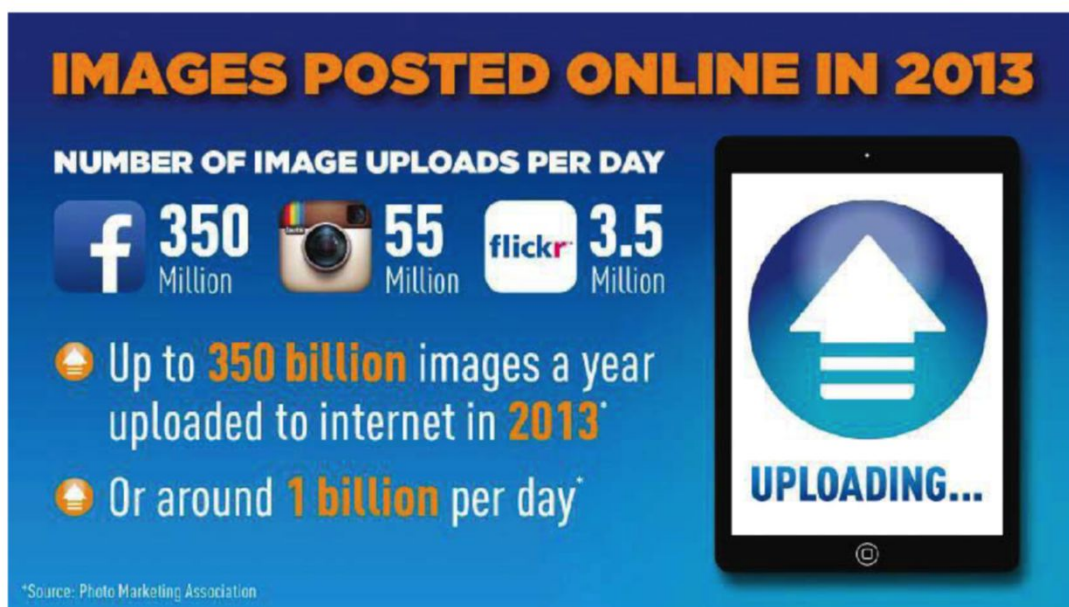
place adverts in its Embedded Viewer, without the photographer seeing any return, Naylor doubts whether any such revenue would be 'meaningful'.

Neil Turner, a vice-chairman of the BPPA, tells AP: 'We work in a market-driven economy but, essentially, this can damage lots of individual creators and eventually it's going to trip Getty up as well.'

Others are more positive. Despite having his copyright breached more than 130 times, AP reader Graham Stephen sees benefits, beyond those for social media users and bloggers.

'If Getty's initiative gains traction, then this could also be good news for creators of original photographic content, if it can raise general awareness of image licensing concerns.'

The Royal Photographic Society is also upbeat. 'We welcome the move in terms of its regularising the illegal use of images and ensuring



that photographers are credited for their work...' says Pritchard.

Getty contributor Ron Galella, speaking through the agency, adds: 'As professional photographers, we can never stand still and resist change that has already happened...

'Anything that helps more photographers' work to be seen by a

greater number of people is a positive thing, especially if that work can be consistently credited and recognised, be it artistically or editorially.'

PHOTOJOURNALISM THREAT

Will the move damage freelance photography? Turner predicts that

other large agencies will follow suit, while the RPS warns that Getty's move will kill off 'one or two' of the smaller photo agencies that are not able to compete.

Getty photographer Kevin Mazur is in no doubt that others will follow Getty's policy. 'Evolving to embrace technology that both encourages image sharing and potential new revenue streams, and respects our rights as artists, is the way forward...'

With Flickr owner Yahoo predicting that nearly a trillion images will be taken globally in 2014, image sharing can only go one way, it seems.

The BPPA's Jeff Moore sees only one outcome, though. 'It's just another nail in the coffin of freelance photography and there's a lot of nails in the coffin already.'

● An extended article, plus a video report, appears online at www.amateurphotographer.co.uk

WILL PEOPLE USE IT? JANE FONDA DOES

THERE are doubts over whether the scheme will be a hit for Getty. 'Buyers don't go to personal blogs to buy content,' says ImageRights International's Joe Naylor.

Charles Swan also questions its potential popularity: 'If you want to put a Getty image on your website or a non-commercial blog, it will come out in a format with a big Getty logo on it... How many people will actually want that?'

Getty is yet to talk numbers, but we know that Jane Fonda is among the early adopters. The under-fire agency was quick to reveal that the Hollywood star used Getty's tool to post a photo of herself on her own blog on 23 March.

The BPPA's Neil Turner doubts it will deliver the 'shop window' he says Getty is hoping for. 'Photographers' work is quite easy to see anyway, and anyone

who is looking for a specific image on a specific topic doesn't need a Getty account to browse through the Getty library.

'So the idea that someone might stumble across something on a blog somewhere in Texas and then go, "Wow! that's the image for me, I'm going to use it in a multi-thousand pound marketing campaign," is a pretty big jump to make, frankly.'





Winner captures sporting legend CRICKET PHOTO OF THE YEAR REVEALED

A PHOTOGRAPH of cricketing legend Sachin Tendulkar, in his final Test Match (above), has won MCC Cricket Photograph of the Year 2013.

Captured by Indian photographer Atul Kamble last November, the image beat 500 entries and shows Tendulkar poised to stride out for his last innings, against the West Indies in Mumbai – with fans clamouring to record the moment using smartphones and other imaging devices.

Chris Smith, chair of the judging panel and chief sports photographer for *The Sunday Times*, said the 'sheer sense of occasion... won us over'.

Amateur photographer



Mohammed Khalid Rayhan Shawon was voted a runner-up with his shot of children playing under a flight path in Dhaka, Bangladesh (above).

UK photographers Andrew Boyers, Anthony Devlin and Clive Rose were among the finalists.

Judges included cricket photographer Patrick Eagar.

The best images will go on display at the MCC Museum.

SNAP SHOTS

● Improved imaging software has been announced by Anthropic technology. Key to the new features on PortraitPro 12 is 'face re-lighting', which is designed to simulate the effect of smooth studio lighting on the subject. Other effects include facial slimming, billed as an improved version of the blemish-removing skin enhancer and hair adjustment functions that allow a subject's hair to be smoothed, thickened or recoloured. PortraitPro 12 is available in three versions: standalone PortraitPro12; PortraitPro Studio 12, which allows for integration with Lightroom, Aperture or Photoshop; and PortraitPro Studio Max 12 mass batch processing. At the time of writing, the software was available at discounted prices of £29.95, £49.95 and £99.95 respectively. Normal prices are £59.90, £99.90 and £199.90. Visit www.portraitprofessional.com.

GETTY AXES FLICKR TIE-UP

GETTY IMAGES will no longer scour Flickr for photographic talent to license as stock imagery, as the agency ends its partnership with the photo-sharing website.

The partnership originally allowed Getty to search through Flickr's archives and directly invite its members to become Getty contributors.

In an email sent to its current contributors, Getty explained that the agreement has not been renewed.

The email assured current contributors that 'your status as a contributor to Getty Images is unchanged by this news. Your current agreement with Getty Images remains the

same and agreements will not be terminated by us as a result of this change.'

Getty's Flickr Collection will be renamed 'Moment', forming part of a new 'Moment-Mobile app' that will allow users to submit images to Getty from their mobiles.

All current Flickr collection contributors will be invited to take part in this service, which Getty says has already garnered more than 30,000 image submissions.

Over the years, Getty Images curators have assessed more than 90 million images, selecting 900,000 from 42,000 contributors as part of its Flickr collection.

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Sony Alpha Centres of Excellence

Richard Sibley talks to **Will Charlton**, manager of **Wilkinson Cameras** in Liverpool

'**WE'VE** been a Sony Alpha Centre of Excellence since the day the store opened, in August 2013,' says Will. 'As a specialist, we are one of the few places where you can walk in and get the very latest Sony cameras and, importantly, accessories.'

'All our staff are enthusiastic, working photographers and many use Sony cameras. We are familiar with the technology and products, and can pass this knowledge on to the customer.'

One particularly sought-after technology is Wi-Fi connectivity. 'Being able to take a picture on the Sony Cyber-shot DSC-RX100 II, with its large 1in sensor and f/1.8 lens, and then transfer it to a smartphone and have it on the internet in seconds is great,' says Will. This Wi-Fi technology has also made the Cyber-shot DSC-RX10 bridge camera and DSC-HX60 compact popular models at the store.

The Alpha 7 and 7R are among the store's best-selling system cameras, and as a result there is a lot of interest in the new Sony Carl Zeiss Vario-Tessar T* FE 24-70mm f/4 ZA OSS lens. 'When Sony launched the Alpha 7 cameras, we had a member of the Sony team come and demonstrate the new models to interested customers. It was their chance to get their hands on the camera. We hope to hold many more of these events in the future.' Visit or call the store for details.



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AP hands-on HTC One (M8)

By using two cameras, the **HTC One (M8)** smartphone can create the shallow depth of field effects you'd usually associate with a large sensor and wide aperture. **Richard Sibley** takes a look at the new technology

ONE OF the comments I often hear from casual photographers is that they want their images to look more professional 'with blurred backgrounds'. Obviously, the shallow depth of field associated with large apertures and full-frame lenses is impossible with most consumer cameras. However, a quick look in either the Android or iOS app store shows a wealth of applications designed to selectively blur parts of an image to achieve this effect.

The HTC One (M8) smartphone goes one step further. The phone has two cameras that are slightly offset from each other, like a pair of 3D lenses. By having both lenses focusing on the same point, the system is able to judge the distance between different parts of the scene, in a similar way to a rangefinder system. Using this distance information, a selective blur can be applied to mimic shallow depth of field. The advantage of the Duo Camera system over applying a standard blur is that the strength of the blur is dictated by the distance of the various subjects.

IN USE

I was shown various photographs taken with the HTC One (M8). With each, I was able to touch the part of the image

AT A GLANCE

- Platform: Android
- 5in, full HD 1080p LCD
- Qualcomm Snapdragon 801 quad-core CPU
- HTC Sense 6
- Duo Camera with 4.1-million-pixel UltraPixel sensor
- Weight: 160g
- Size: 146x70x9mm

that I wanted to be in focus and a blur was then applied to other areas, depending on their distance from the subject. Portrait examples worked well, and this is clearly the market at which the One (M8) is targeted. The subject's face was sharp and the background was blurred, but there was some slight haloing and blur on the edge of the subject. Overall, though, the effect worked reasonably well.

Where the camera struggled was when I was shown a shot of the Albert Memorial in London's Kensington Gardens taken through some tree branches. When the branches and blossom were in focus the background was nicely blurred, but when the background was focused on, the smartphone created an effect that looked false. There were places where it was obvious the effect had been applied.

However, this technology is still **developing**. Symon Whitehorn, HTC's

The HTC One (M8) has a 4.1-million-pixel camera with a number of in-camera editing options

director of special projects, has said that as improvements are made to the camera and software's algorithms, the phone would be updated. 'The system isn't just capable of calculating distance, as using the same technology we can calculate the speed of moving subjects and utilise this information,' said Whitehorn. 'In the future, the camera could be used by third parties to develop apps to analyse different things accurately, such as a golf swing.'

THE CAMERAS

Although the HTC One (M8) camera has the same 4.1-million-pixel resolution as its predecessor, the sensor has been redeveloped for improved dynamic range and colour. The second camera has a 2.1-million-pixel sensor and its sole purpose is to collect the distance data. 'What we want is a camera that takes a great image in low light with a good dynamic range,' says Whitehorn. 'It's like horsepower with cars. Everyone thinks they want more horsepower, but you have to weigh up the balance with the rest of the car. We are doing that with the camera in the HTC One (M8).'

The HTC One (M8) is available now, priced around £500. **AP**



Far left: The two cameras can be seen at the top of the rear of the phone

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BOOK

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



The Art of Fashion Photography

Edited by Patrick Remy. Prestel, £35, 240 pages, ISBN 978-3-791-34840-7

FASHION photography is a genre that, for many, can seem stuck in the work of past masters such as Cecil Beaton and Horst P Horst. What this book, compiled by Patrick Remy, attempts to do – brilliantly, it must be said – is bring the genre up to date and offer an overview of where fashion photography is now. The genre is, arguably, one of the most subtly political forms of photography.

Within its parameters we find photographers addressing gender issues, the psychology of advertising and the malleability of the human body. If you think that fashion photography is always about a model displaying a fancy garment, this book will make you think again. This is a highly recommended volume.



Circus

By Giuliano Plorutti. Damiani, hardback, £25, 120 pages, ISBN 978-8-862-08324-9

FROM the phantasmagorical scenes by filmmakers such as Federico Fellini to the creepy stories weaved by Ray Bradbury, circuses have long provided suitable backdrops for artistic projects. Nothing so sinister here in Giuliano Plorutti's document of travelling performers. In fact, the images capture the joy of performing for a crowd. Despite the pictures being in black & white, there's ample colour in the characters and scenes. The images are also notable for the fact they are able to freeze-frame the performances. A large portion of the book is devoted to portraiture, of the performers and the people working behind the scenes. This is a book that demonstrates just how powerful a photo essay can be.

BOOK



La Mer: An Exhibition of Photography by Liz Garnett

3 May-1 June. The Art Shack, Romney Marsh Visitor Centre, Dymchurch Road, New Romney, Kent TN28 8AY. Tel: 01797 369 487. Website: www.artshackkent.co.uk. Open Fri-Sun 9am-5pm. Admission free

LIZ GARNETT takes a highly stylised approach to photographing the seaside in this Kent-based exhibition. Focusing on patterns and textures, her images of seashells, sea urchins and starfish have an artful feel that comes from extensive tinkering with the colours. Vivid purple shells are laid over plain black or plain white backgrounds, resembling portraits in their composition and form. The shots may be of natural objects, but they are a long way from nature photography. There's some interesting use of framing, with many subjects photographed just a little too close, with edges and limbs cut out of frame. This further heightens the surrealism of the photography. **Jon Stapley**

EXHIBITION



© LIZ GARNETT



© LIZ GARNETT

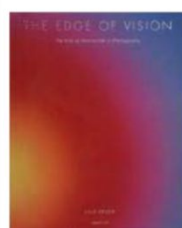
CONDENSED READING

A round-up of the latest photography books on the market



● ANDROID PHOTOGRAPHY: A GUIDE TO MOBILE CREATIVITY

by Jolie O'Dell, £9.99 Smartphone photography is fast becoming a more than viable way for photographers to produce work. In this portable if oddly shaped book, Jodie O'Dell guides viewers through the various apps and issues budding Android photography operators are likely to encounter. It's a fun and breezy yet thorough volume that's well worth dipping into.



● THE EDGE OF VISION: THE RISE OF ABSTRACTION IN PHOTOGRAPHY

by Lyle Rexer, £25 Last year, we took a risk in including an abstract round in our APOY competition. Our concerns were unfounded. It was actually one of our most popular and most interesting rounds in the competition's history. This wonderful book gets to grips with the sometimes difficult theory of abstract photography, but does so in such a way that will not leave your head spinning.



● SOME THINGS YOU SHOULD HAVE TOLD ME

by Harvey Bengel, £24 William Eggleston once asked Harvey Bengel what photographs he was producing these days. Bengel's reply that he was photographing the urban social landscape didn't sit well with Eggleston. So Eggleston asked him again. 'Making strange pictures in cities,' replied Bengel. That tells you all you need to know. Bengel's images certainly are urban and they certainly are strange. They are also fantastic.



WEBSITE

www.visualcultureblog.com

CREATED by photographer and researcher in visual culture Marco Bohr, Visual Culture Blog is a heady mix of thought, observation and theory. It's also one of the most reliable sites for those who want some serious discourse in photography. Marco is a genuine authority on all things visual culture and, as such, is always worth checking in on. Yet as erudite as he is, the site is never less than accessible and engaging. You may not always agree with him, but it's always a pleasure.

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Letters

Share your views and opinions with fellow AP readers every week



VIEWFINDER WANTED

I like compact cameras, and while looking for a model that will produce better image quality I opted for one with an APS-C-sized sensor. I was very pleased with the obvious improvement produced by the larger sensor, so I took it to a favourite venue with my then preferred compact to compare side-by-side results.

It was a not a particularly bright day, but unlike my old compact, the new camera did not have a viewfinder and I found it impossible to take a single worthwhile shot with it. That last phrase should be in heavy red type and double underlined, as it was not just awkward or difficult but absolutely impossible, and a fitted folding screen did not help. So I now have a super camera capable of great results provided I do not take it out of doors on even a moderately bright day. This means that it will be unusable for about 25% of the time.

Thank goodness for my Canon PowerShot G9, although I shall not be upgrading this model since in AP 1 March I read 'Canon ditches viewfinder in revamped G1 X'. I fail to see the point of upgrades if the camera is useless for a fair part of the time.

Dr Cyril Bate, West Midlands

SELLING UP FOR A COMPACT

I am surprised to hear that SLR sales are still increasing when I and a few other members of my club are seriously contemplating selling all our gear and buying one of the amazing compact cameras now on the market (*Compact system camera sales crash*, News, AP 29 March). We are all fed up with lugging around ever more hefty gear (OK, age is a factor!) and, typically, we never have our cameras with us when that unmissable picture presents itself.

My sights are set on the Panasonic Lumix DMC-TZ60, which, with raw processing and a 30x zoom Leica lens, can surely match the performance of all but the biggest cameras, at least at amateur photographer level!

David Reed, London NW3

PHOTO CLUNKERS

There were two good photographic howlers on TV recently. The first was a police photographer in *Inspector De Luca* snapping away in quite a dark room with what looked like a Rolleiflex, without flash or time exposure. He must have found a source of extremely fast film indeed, considering it was set in 1945. But better was the snapper in *Endeavour*, using a Leica M series to photograph girls in a beauty contest. One wonders how he got such excellent results

LETTER OF THE WEEK

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WHERE TO DRAW THE LINE?

When considering nude and mildly erotic photography (*AP Readers' Poll*, AP 5 April), I am bound to ask, 'Where does one draw the line?' Essentially, there are degrees and types of photography that have to be considered. First, there is the straightforward, carefully posed photograph that is designed to be artistically pleasing. Second, there is the mildly erotic, bare-breasted pose that one national newspaper has been publishing for years. Third, there is the 'girly magazine'-type shot that is clearly designed to titillate and can only be described as pornography. So where does AP stand?

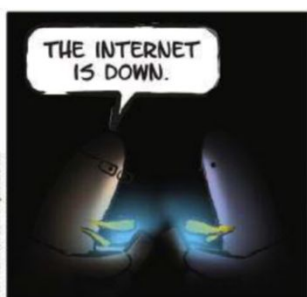
I, like many others, can remember the time in the 1980s when *Amateur Photographer* was nicknamed 'Amateur Pornographer'. Surely there is no need to return to such a situation 30 years later? A further question would be whether AP is thinking exclusively about female nudes, or whether male nudes would also be included. After all, there are as many beautiful male nude pictures – both paintings and photographs – as female ones. Come along, Mr Atherton, let your readers know what you are thinking. We – the readers – cannot be expected to form a balanced opinion without being in full possession of your thoughts.

My own view is that a good photograph is a good photograph no matter what the subject, and some of the pictures published in *Reader Spotlight* recently are superb. I could not imagine AP publishing any nude photographs that were not up to the same high standards.

H Eddie Vaughan, West Midlands

To answer this and several other letters on this topic, there are no specific plans to feature nudes in AP at all – I was merely asking the question, inspired by the Bob Carlos Clarke feature that we published. If we ever do publish such photographs, it would be on an occasional basis and of course they would be of the first type you described – artistically posed and beautifully lit images of either gender. We're not in the business of titillation, and the 'Page 3'-type picture is entirely without photographic merit – **Nigel Atherton, Group Editor**

What The Duck



<http://www.whattheduck.net/>

when he hadn't removed the lens cap. Wouldn't it be nice if TV producers got it right for once? **Keith Longmore, Norfolk**

THE DOCTOR WILL SEE YOU NOW

I read with interest Nigel Atherton's leader in AP 5 April about the so-called 'saucy' photos that were once a regular feature in AP many years ago. I remember once back in the 1960s I had to visit my doctor. Before leaving home, I grabbed my copy of AP to read in the waiting room. When I walked in to see the doctor, he looked up from behind his desk, caught sight of AP under my arm, and said, 'Can I have a look at that?' Taken aback, I handed it over, whereupon he quickly absorbed as much detail as he could and passed it back to me.

So I asked him, 'Could you not get the latest copy?'

He replied, 'No, no, no. My wife will not let me have AP in the house as she says I only buy it so I can ogle the "pin-up" girls in it.'

This, may I remind you, was a practising GP. How times have changed.

Graham F Mundy, London SE9

IN NEED OF RESTRAINT

If ever there is a need for restraint by photographers, by mandatory methods, the ghoulish man in AP's news story confirms it (*Rights victory over "living hell" threat, News,*

AP 12 April). The man apparently wished to photograph an accident involving an elderly lady, who later died. Would he have posted images online for all to see before the relatives had been informed? Where have decency and respect gone? I have long supported the rights of photographers, but such callous behaviour – never. The policeman should have broken his camera. **'A fellow photographer', via email**

A KEY FACTOR

Chris Cheesman's review of the CSC market (AP 29 March) was both interesting and perplexing. Surely a key factor in the slow acceptance of these cameras is the lack of a viewfinder. Composition at arm's length in bright sunlight may be OK for snaps, but not for quality images. And for spectacle wearers, screen display of aperture, focus point and the rest is vastly inferior to a DSLR viewfinder.

But let's assume you've managed it: you'll now hold the camera at arm's length to take the shot – no wonder anti-shake technology was invented!

Manufacturers know this, and will sell you an EVF for a couple of hundred pounds (as demonstrated in the Canon PowerShot G1 X Mark II hands-on preview in the same issue). Then, the total price is well above an entry-level DSLR. Surely, no contest?

Tom Borg, Somerset

If you want to shoot a focus-stacked image, try using FocusMaker (around £65) to reduce the risk of camera shake



FOCUS ON THE DETAILS

I loved the two articles on focus stacking by Michael Breitung and Phil Hall (AP 29 March). While I was reading the articles, I was wondering what would be the best way to focus on multiple points without knocking the camera while doing so, and which is quick too. And I had a great idea: use FocusMaker, which is designed for making movies on DSLRs. Set your focus points with the pegs and away you go. You could even make a wee film after you took your images. **Andrew Anderson, Co Down**

Good idea, Andrew. FocusMaker is a clever little accessory. Designed for smooth focusing transitions when shooting video, there's no reason why it can't be used for focus stacking if you want to ensure the risk of camera shake is almost nil – Phil Hall, features and technique editor

BACK CHAT

AP reader William BJ Spencer offers some advice for all the budding stock photographers out there

IN RECENT years the resolution of cameras has increased, with the most marked improvement for the 'middle-range' photographer. With prices falling, many more of us can now afford 36-million-pixel cameras, with full frame now not just the preserve of professional shooters. This growth in potential image output, alongside greater mechanical and technical know-how, has seen the number of people seeking outlets for their creativity increase. This is where, for some, stock libraries enter the picture. At first, it looks to be a great, easy way of earning cash from images that otherwise spend their time on our hard drives. However, the realities aren't as glossy as the casual browser may be fooled into thinking, as there are several areas that should be known before budding stock photographers wait for the credits to come rolling in.

1. Prepare for disappointment: In an environment where media sites offer us a world of image sharing and social competitiveness, it is easy to gain hundreds or thousands of 'likes' and 'favourites' for our photos. This may easily lead to a sense of overconfidence, with us then believing that we have achieved the high standard required for photography sales. The same rules do not apply to stock sites, as any small imperfections, even those not visible to the casual eye, will be picked up on, scrutinised and rejected. There is no hiding place, as those with an overreliance on post-processing/tweaking will frequently learn.

2. Confusion: Not all stock sites have the same requirements, with many needing different image sizes and specifications. Even the same library may reject one day what was accepted on another.

3. Understand your motivations: Are you looking to make a casual foray into library photography, or have you real intentions of making more serious money? Taking pictures with stock sales in mind requires a different physical and mental set-up to general, or competition, photography. Taking subjects that we like are rarely the assets needed to do well with stock images. Generic, simple, everyday subjects/objects are the preserve of a successful stock collection. Taking what is this season's trend is normally far more important than capturing those subjects we have a love for.

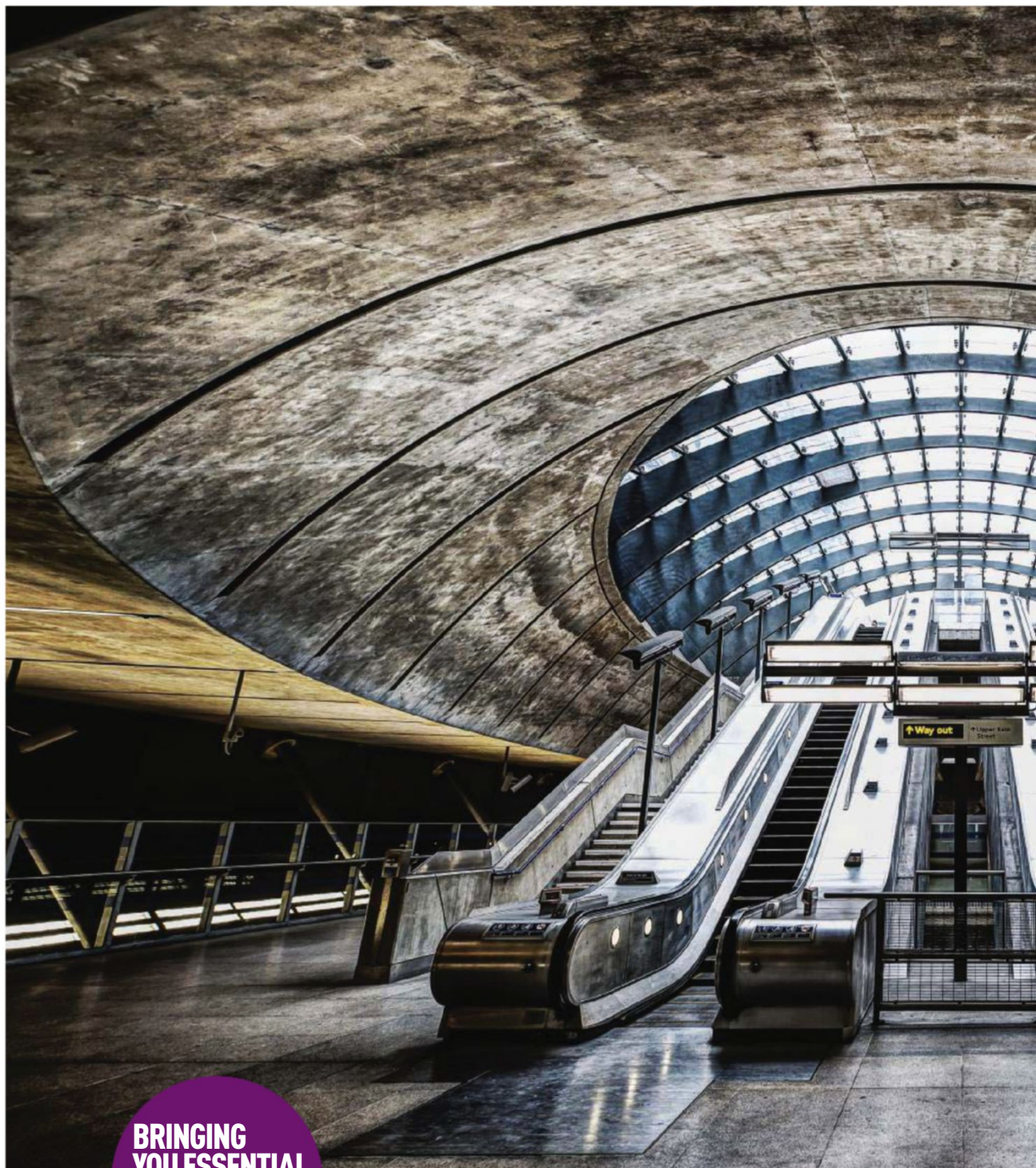
4. Know the realities: Several hundred/thousand images are needed to start getting a decent return. This all takes time, with each image needing to be composed, executed, edited, submitted and have detailed info and tagging applied before you even get to the appraisal stage. Bear in mind that it pays to have your images on multiple net libraries, so be prepared to spend hours, often, to start with, for little success.

I do not wish to put anyone off this area of potential photographic income, as the potential rewards can be good. However, there are realities that should not be overlooked before starting the process, as doing so can lead to a less than positive experience.



SEAN BATTEN

Sean Batten is a 41-year-old photographer who is originally from Bristol, but now lives in Surrey. He works in London as a software developer. He has been interested in photography for years, but became seriously involved about four years ago when he bought his first DSLR. Sean's favourite photography genres are architecture and street photography, and working in London gives him plenty of opportunity to practise these. He says he tries to get out with his camera whenever he can.



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PHOTO INSIGHT

Sean Batten reveals how he captured this striking image that scooped the UK National Award at the 2014 Sony World Photography Awards

I GOT into photography seriously around four years ago, when I bought my first DSLR. Since then, architecture and, more recently, street photography have become my favourite subjects. As I live in London, I'm fortunate enough to be able to do both quite easily. With so many tourists around, no one looks twice at you if you point a camera at them or take pictures of buildings.

I used to work in Canary Wharf, so I particularly like to shoot in the Docklands area and I have built up quite a body of pictures from around there. I also go to the City at weekends and after work. The South Bank is a great spot as well, particularly the walk along the Thames to London Bridge.

I took this shot at Canary Wharf Underground station. It's designed by the British architect Sir Norman Foster and is a fabulous location. I went through a stage of shooting a lot of Underground stations and I had seen this location a number of times on my travels, but photographing it when it's completely empty is very difficult. Even when I've visited on weekends, it's been really busy and therefore impossible to get a clean shot. However, one lunchtime, I happened to have my camera with me and thought I'd pop along and take my chance. I got there at around 1.30pm and it was unusually quiet for that time of day, so I just stood around – probably looking



‘Like many who have experimented with HDR photography, I went through a “turn it up to 11” phase, but gradually I started dialling it back’

appear, because sometimes I like my images to have a stark look.

I enter the Sony World Photography Awards most years. I didn't come anywhere last year, but the year before I got a commendation. I'm a bit lazy when it comes to entering competitions and often realise it's time to enter just after the closing date, but there's quite a long time between the opening and closing dates for the Sony awards. I'd been planning to enter at some point, but I got whooping cough and had to quarantine myself for two days. I was stuck at home, so I thought I'd use the time to enter the competition. I looked through the images that I'd taken over the past year and this one stood out. It was nice to be able to sit down and have the time to go through my pictures, rather than doing it after work or trying to cram it in over the weekend.

I was told in February that I had been shortlisted in the Architecture category, so I knew I'd made it through to the final nine, and then I was contacted at the beginning of March to say I'd won the UK National Award – which includes a Sony Alpha 7 compact system camera as the prize. When I found out, I was really chuffed and ran a lap round my desk at work! This has inspired me in my photography and I now want to try some ultra-long-exposure daytime shots. I've just invested in a LucrOit filter holder for my 14-24mm lens, so I'll finally be able to use filters with it. **AP**

Sean Batten was talking to Phil Hall

quite shifty – waiting for the escalators to be completely empty, and rattled off four or five shots. I happened to get lucky with the final shot – that's photography for you! At the time, I had just bought my Nikon D800 and paired it with my 14-24mm f/2.8 wideangle lens. It's a bit hefty and you certainly know you're carrying it around, but the quality is amazing. I had to shoot it handheld, as you can't use tripods or monopods on the Underground.

It was very bright outside, as you can see from the sunlight reflecting off the metal surfaces, although the Tube station itself is very dark and dingy thanks to the grey concrete. This made getting all the detail

in both the highlights and shadows pretty difficult in a single shot, so the final image is actually three shots blended together. I was trying to work as quickly as possible and, because I was shooting handheld, I had set my camera up to take three bracketed shots – one a little over, one a little under and the metered shot. I shot in raw and then merged them together in Photomatrix HDR software at home.

Like many who have experimented with HDR photography, I went through a 'turn it up to 11' phase, but gradually I started dialling it back. It's not a technique I use all the time. It all depends on the lighting conditions and how I want the shot to

To see more of Sean's images, visit www.flickr.com/people/seanbatten

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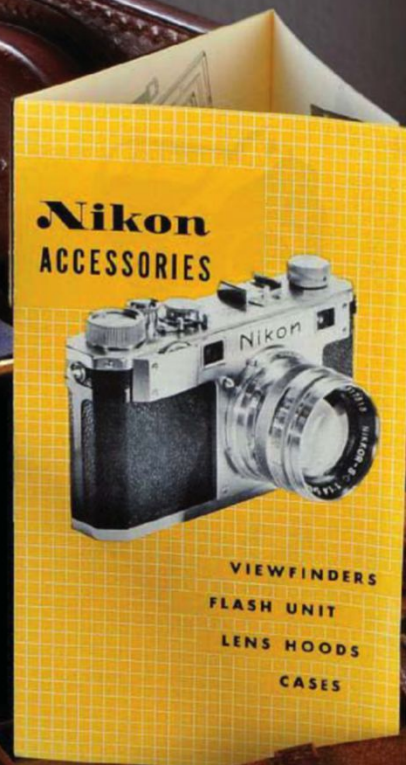
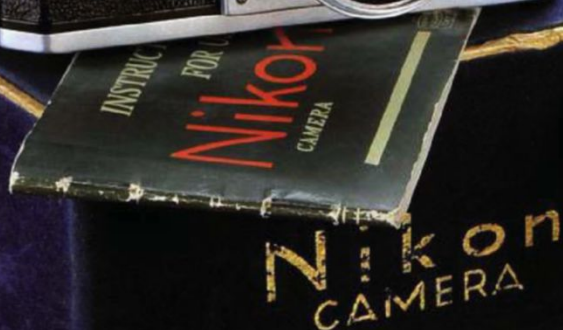
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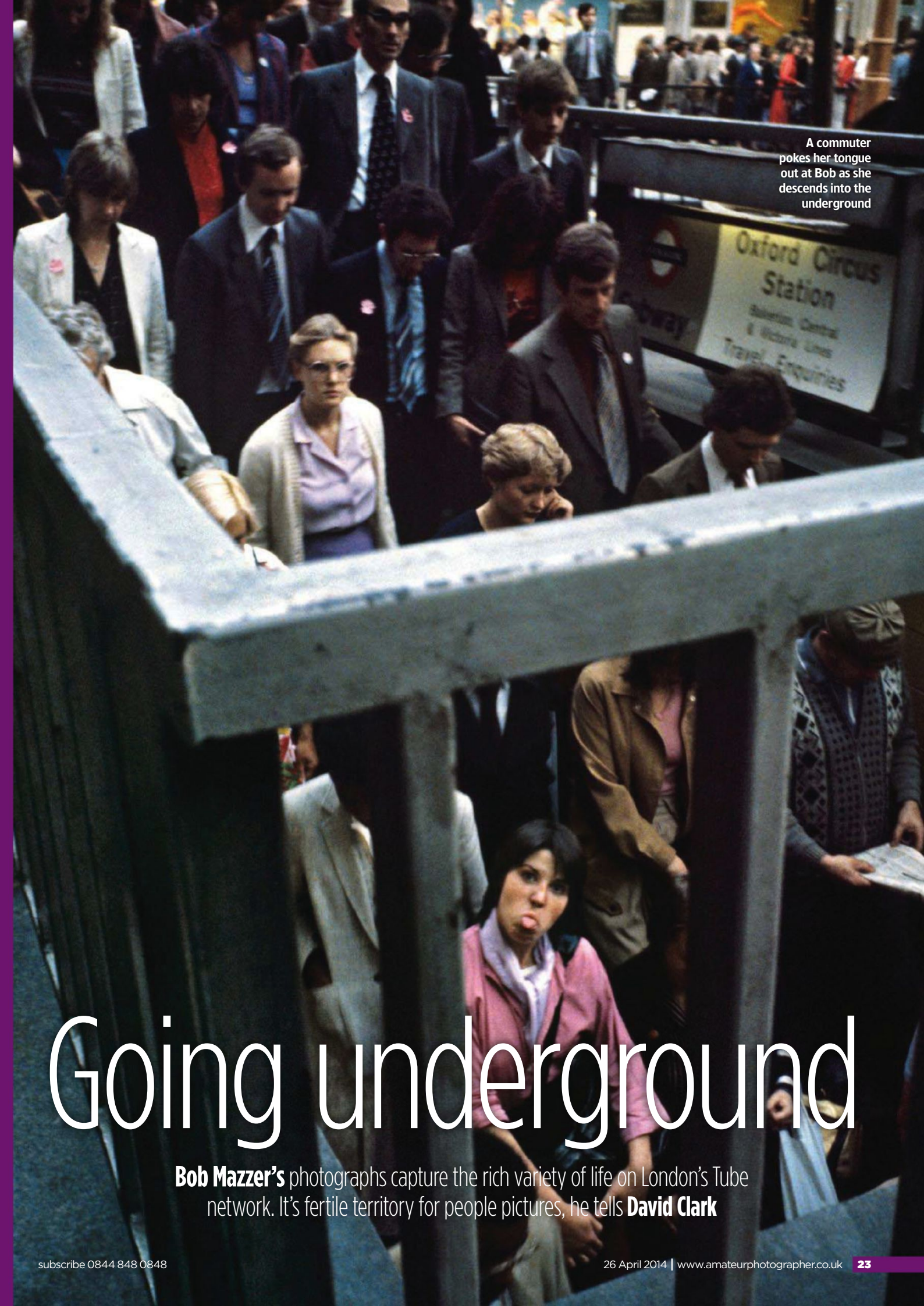


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A commuter
pokes her tongue
out at Bob as she
descends into the
underground

Going underground

Bob Mazzer's photographs capture the rich variety of life on London's Tube network. It's fertile territory for people pictures, he tells **David Clark**



'Back then, the lighting down in the Tube was tungsten with a yellowy cast,' says Bob. 'It's very different now'

WHEN Bob Mazzer was a schoolboy, the first subjects he chose to photograph were passengers on the London Underground. Later, in 1969, when he had his first pictures published, they included one taken on a Tube train. More than 40 years on, Bob retains his lifelong fascination for photographing on the London Underground network.

Bob's archive now forms a unique document of life on the Tube. His pictures show passengers in all their rich variety, from attention-seeking extroverts to the sad and lonely. There are kissing couples, beggars, women feeding babies, tourists, late-night revellers and bored commuters, all randomly and fleetingly brought together in the same small, dimly lit space.

Other pictures show leather-clad rockers displaying their tattoos, gangs of teenagers cheerfully making V-signs, or buskers in fancy dress. There's even a man urinating on a platform, a few feet from other, oblivious passengers. The pictures can be funny,

touching or sad, but there's always a feeling that Bob has empathy for his subjects.

'I've always loved photographing on the Tube,' he says. 'I see it as a subterranean version of London, as complex as the city above. Also, because people are so relaxed, they behave almost as they would in private. That feeling of personal intimacy in public is what a lot of my pictures are about.'

Bob, now 65, was born and brought up in the East End and was later a student and 'nascent hippie' at Hornsey College of Art. He had pictures published in the 'Talent '69' section of *Amateur Photographer* shortly after graduating, and his £50 prize enabled him to go to the US and take the pictures that launched his photographic career.

He seriously began his personal documentation of life on the London Underground from the mid-1970s onwards. In the years that followed, while pursuing his goal of being a fine-art photographer, he had a succession of jobs that involved commuting across the capital. They included

'I've always loved photographing on the Tube. I see it as a subterranean version of London, as complex as the city above'

a job in the kitchens at the House of Commons and as a projectionist in a porn cinema in King's Cross.

Bob has always carried his camera with him and naturally began shooting pictures of what he saw on the Tube, particularly on entertaining late-night journeys that had a party-like atmosphere. However, it wasn't until a few years had passed and his portfolio of Underground pictures had grown that he realised he had the basis of a long-term project.

'The Tube is fertile territory for me,' Bob



ALL PICTURES © BOB MAZZER

Above: A lady lights up on the Tube in the '70s. It wasn't until 1987, and the devastating fire at King's Cross, that smoking on the Underground was banned

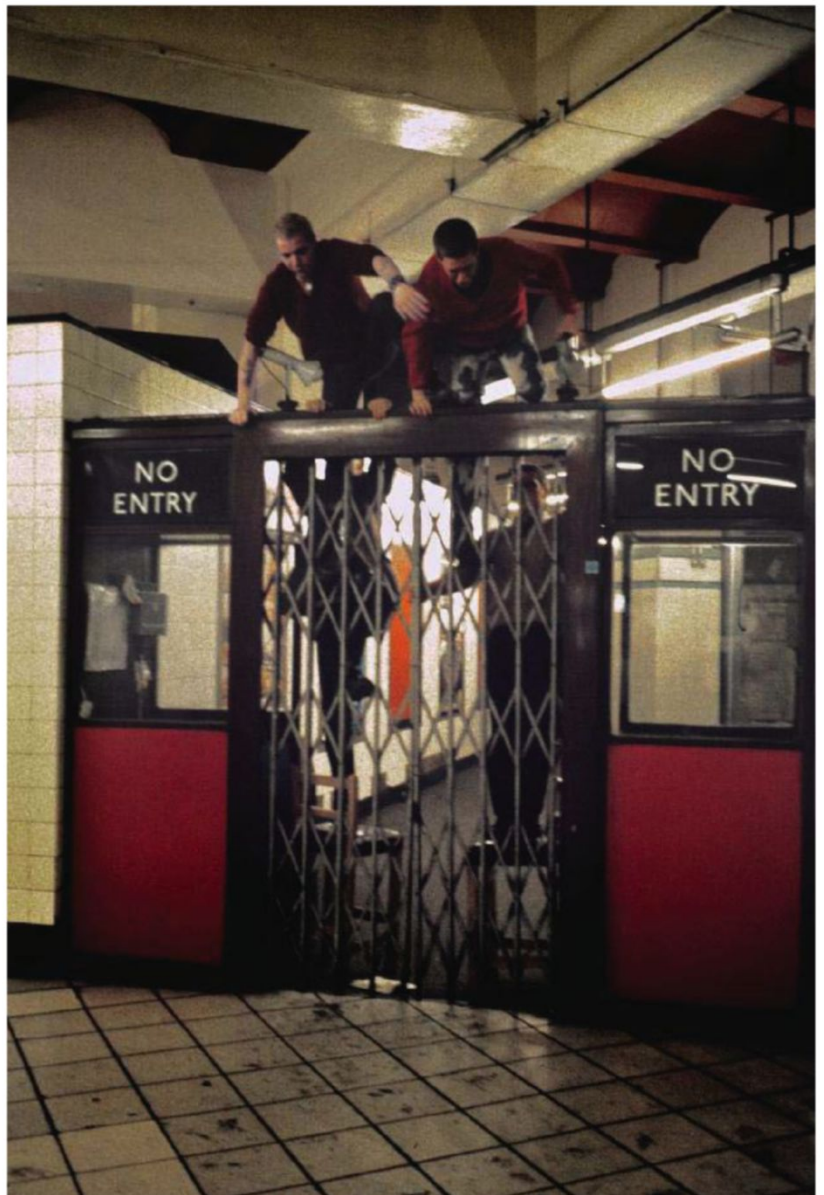
says. 'I'm a people-watcher, and if I was sitting near someone who looked interesting I'd endeavour to photograph them one way or another.'

Bob's approach is determined by weighing up how individual people will react to being photographed. 'Sometimes I'll openly ask a person if I can take their photograph, while at other times I will shoot from the hip without them knowing. It depends whether I think someone is going to be amenable, or whether they will kick off in some way. Personally, I think if someone wants to photograph you, it's because they find you interesting. It's a compliment and I hope that's how people see it.'

Having photographed on the Tube network for such a long period of time, Bob has witnessed changes, including bans on smoking and drinking, which was once commonplace, and the modernisation of the network. 'When I look back at some of the pictures, I can't believe how



'This is King's Cross. I was walking to a platform and saw these guys. They'd got two stools to help them climb,' Bob explains





Waiting for a lift at Covent Garden



➡ 'grotty it used to look,' he says. 'It is extraordinarily grubby in some of the photographs.'

However, along with more positive changes, Bob says that passengers' attitudes toward photographers have definitely become more negative, particularly since the turn of the century.

'When I look at a lot of the old pictures, I can see that I've directly confronted people,' he says. 'I could photograph openly. I'm a few feet away from them and there's absolutely no barrier between us. Now, in the paranoid climate we all seem to inhabit, with worries about terrorists and paedophiles, people have an immediate distrust of photographers, or think you're up to something. You feel guilty just having a camera around your neck. That's how it feels now.'

Bob has also encountered suspicion and even obstruction by Tube officials. On one occasion, he was approached by a London Underground official in plain clothes who asked him to stop taking pictures. More broadly, he says his project hasn't been welcomed or even acknowledged by the organisation in charge of the Tube

network, Transport for London.

'I've made advances to TfL over the years,' says Bob, 'but I've always felt that they've looked at some of the things in my pictures and held up their hands in horror. I'm showing the Tube in a way they don't want it to be seen.'

'They want to promote the clean, modern, high-tech Underground, which is perfectly understandable, but I think they're missing a trick because the place has a history and you can't ignore that. Maybe in 50 years' time they will think my pictures are far enough away in history to be shown.' However, despite the lack of official support, Bob will be publishing a book of his Underground photographs in June (see below).

Bob moved out of London more than 25 years ago, when he relocated to Hastings, East Sussex, and later worked as a photographer on the *Hastings Observer*. Throughout this period, he has travelled regularly to the capital, and although he now has a free bus pass, he still gets a kick out of travelling on the Tube and taking pictures.

'When I catch the train to London, I get out at Charing Cross, change the camera's ISO setting to 1600 or more

Time travelling at Stockwell station

and automatically get into the mindset for photographing on the Tube,' he says.

'My camera goes around my neck and my radar comes on. On the journey, I change carriages at stations just to see what's happening in different parts of the train and I'm always on the lookout for anyone interesting. I love doing it. It is definitely in the blood.' **AP**

BOB MAZZER'S KIT

BOB HAS used a variety of cameras to shoot in the challenging lighting conditions on the London Underground. Although he started by using a twin-lens Rolleiflex as a schoolboy, the project didn't really develop until he began using a black enamel Leica M4 in 1976.

'The M4 is a beautifully balanced camera and a delight to use in this situation,' he says. 'I also had a Summilux 35mm f/1.4 lens, which made a huge difference to exposure times. For the first picture I ever shot of any consequence on the Underground, I used Kodachrome 25 colour film. I was probably shooting at around 1/8sec with the lens wide open.'

'Later, when using Kodak Ektachrome 400 or Tri-X, I was shooting at 1/30sec or 1/60sec if I was lucky, but I could still get sharp pictures as there was hardly any vibration in that camera.'

Some of the later pictures were shot on the 10-million-pixel Leica D-Lux 4 compact camera, which he describes as being like 'a miniature modern M4' and others were shot on a Nikon D70. All his recent Underground pictures have been taken on a Nikon D7000 with an old AF Nikkor 20mm lens attached.

'The D7000 is fantastic in terms of quality in the Tube environment, and the lens is small and discreet,' he says. 'When I'm shooting on the Underground, I set the ISO to 1600 as a matter of course and aim for exposures of 1/200sec or less. Lighting in the trains is much better than it used to be and generally consistent. I've never used flash.'

UNDERGROUND

BOB MAZZER'S book *Underground* will be published by Spitalfields Life on 12 June (price £20). Bob will give an illustrated talk on the book at Waterstones at 203-206 Piccadilly, London SW1 on 18 June (see 'Events' at www.waterstones.com). An exhibition of Bob's Underground photographs will be shown at the Howard Griffin Gallery at 189 Shoreditch High Street, London E1 6HU (dates to be confirmed). Open Wed-Sun noon-8pm. Tel: 0207 739 9970 or visit www.howardgriffingallery.com, where details will appear.



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Peter Sellers **Judges say** Street photography is always a popular subject in APOY and this year was no different. It wasn't easy picking a winner. However, Sam's image was one of the real stand-out images. It's a beautifully observed scene and demonstrates a photographer with a keen eye and a quick hand. The wonderful pools of light on the walls are a compositional bonus that add interest and balance to the shot. This is a fantastic image



2



2 Dan Deakin Bristol 49pts

Panasonic Lumix DMC-GX7, 20mm, 1/80sec at f/1.7, ISO 1600

Kissing Couple **Judges say** This image is by 2012's overall winner of APOY, Dan Deakin. Dan has recently made a temporary move to Vancouver in Canada for work and in his free time is trying his hand at street photography. It's paid off, as we can see. This is a shot full of atmosphere. The tonal range is beautifully exposed and really adds to the moment Dan has sneakily captured



3 Jianwei Yang Canada 48pts

Sony Alpha 55, 16-80mm, 1/320sec at f/5.6, ISO 100

Dolphins **Judges say** Jianwei is a regular in APOY, particularly in our street and urban rounds. He's a photographer with a distinctive style – strong light, monochrome, abstracts – and as such his images are immediately recognisable. Here we see a beautifully observed image, one that is typical of Jianwei's strengths as a photographer



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APOY Amateur Photographer OF THE YEAR COMPETITION

Street Life

We had some excellent entries for round 1 of APOY 2014, and here we reveal the top 30 photographs from our **Street Life** round

Sam Rowell, of Lytham St Annes in Lancashire, is the winner of our Street Life round of APOY 2014. Sam will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image processing system. The 14-42mm EZ Pancake zoom lens is the most compact pancake lens and the 45mm f/1.8 portrait optic is ideal for low-light portrait work without flash.

Our second-placed winner is **Dan Deakin** of Bristol, who will receive an Olympus Pen E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. Despite its small size, the E-PL5 offers serious image quality with its powerful 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. It also has lightning-fast autofocus.

Jianwei Yang, from Canada, finished third and wins an Olympus Stylus SP-100EE Ultra Zoom camera, with a 16-million-pixel sensor and 3in LCD screen. The SP-100EE includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24-1,200mm.

THE 2014 LEADER BOARD

Here we are with the first round of APOY 2014 and it's off to a more than impressive start. Sam Rowell takes first place with his clever image, while we have a familiar name at number two – APOY 2012's overall winner Dan Deakin. We also find APOY regular, Jianwei Yang, at number three.

| | | | | | |
|---|---------------------|-------|----|---------------------|-------|
| 1 | Sam Rowell | 50pts | 6 | Bertrand Chombart | 45pts |
| 2 | Dan Deakin | 49pts | 7 | Gary Telford | 44pts |
| 3 | Jianwei Yang | 48pts | 8 | Terry Glynn | 43pts |
| 4 | Chris Wood | 47pts | 9 | John Steven Ball | 42pts |
| 5 | Josef Hinterleitner | 46pts | 10 | Jevgenijs Scolokovs | 41pts |

The UK's most prestigious competition for amateur photographers

4 Chris Wood Gloucestershire 47pts

Canon EOS 7D, 100-400mm, f/4.8, ISO 100

Waiting Sheep **Judges say** One of the defining traits of much street photography is absurdity. Here, Chris has found a unique and delightfully surreal scene

5 Josef Hinterleitner Austria 46pts

Canon EOS 40D, 17-40mm, 1/250sec at f/8, ISO 200

Closer Look **Judges say** Again we see the humour inherent in street photography. It also goes to show how important it is for a street photographer to keep their eyes open at all times

6 Bertrand Chombart France 45pts

Nikon D800E, 24-85mm, 2secs at f/7.1, ISO 200

A Quiet Moment **Judges say** Bertrand's image of a young girl reading is beautifully lit. The monochrome offers a visual quietude that matches the subject perfectly

7 Gary Telford Blackpool 44pts

Samsung NX300, 12-24mm, 1/1000sec at f/5.6, ISO 200

Urban Graphic **Judges say** Taken from the top of a multistorey car park, Gary has produced a beautifully composed image

8 Terry Glynn Kent 43pts

Olympus Pen E-PL2, 14-150mm, 1/160sec at f/6.3, ISO 200

In the Rain **Judges say** Once more we see how important it is to keep your eyes peeled. This shot of a girl enjoying the rain could easily pass most of us by on our daily journey

9 John Steven Ball Tyne and Wear 42pts

Fujifilm FinePix HS20EXR, 38.3mm, 1/350sec at f/5.6, ISO 100

Jumper **Judges say** Despite contending with the shutter-lag of his bridge camera, John was still able to achieve a perfectly timed shot

10 Jevgenijs Scolokovs Latvia 41pts

Canon EOS 5D, 70-200mm, 1/2000sec at f/2.8, ISO 100

The Lonely Soul **Judges say** This image of a lone figure in the snow stood out due to its unusual location and dreamy quality

11 Imants Strangots Latvia 40pts

Canon EOS 5D Mark II, 24-70mm, 1/50sec at f/2.8, ISO 12,800

On the Streets **Judges say** It's difficult not to think about the Broadway musical *Annie* when viewing this nicely exposed image

12 James Birtwistle London 39pts

Nikon D7100, 18-200mm, 1/100sec at f/5, ISO 800

Pick Me Up **Judges say** Patience was the biggest requirement for this image taken in Glasgow. Sometimes all a photograph needs is for the right person to walk into the shot

13 Andrew Blake North Yorkshire 38pts

Canon EOS 400D, 18-55mm, 1/1600sec at f/5, ISO 1600

Terminus **Judges say** This is a lovely shot that makes great use of location, light and weather. The fog is a great atmospheric element

14 Dusica Paripovic Sweden 37pts

Nikon D5000, 35mm, 1/100sec at f/3.5, ISO 1250

Colours in the Rain **Judges say** Here we have 2013's overall APOY winner coming back with a typically strong and colourful image

15 George Taylor Nottinghamshire 36pts

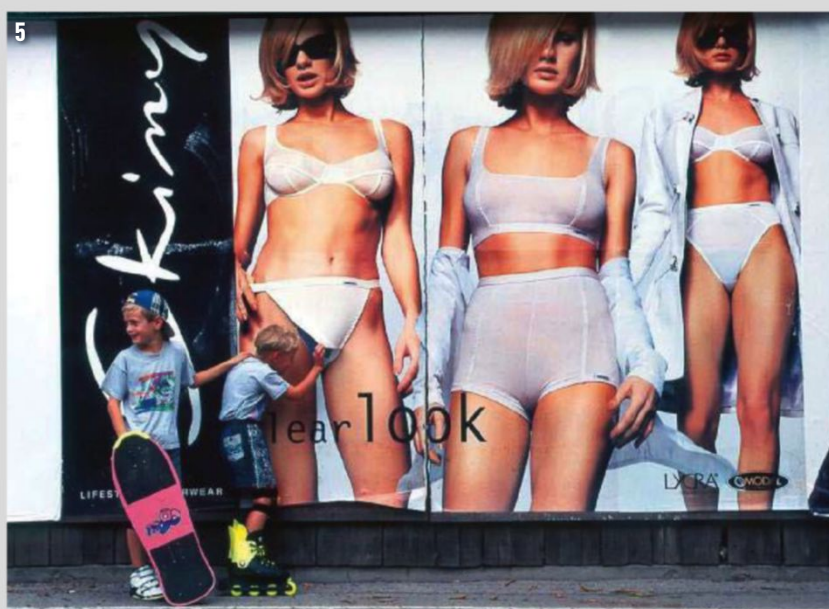
Olympus OM-D E-M1, 20mm, 1/250sec at f/4.5, ISO 6400

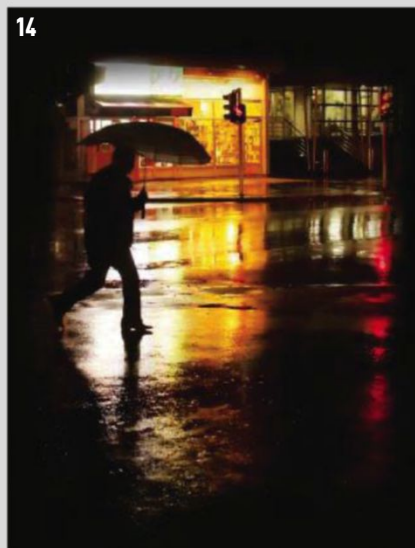
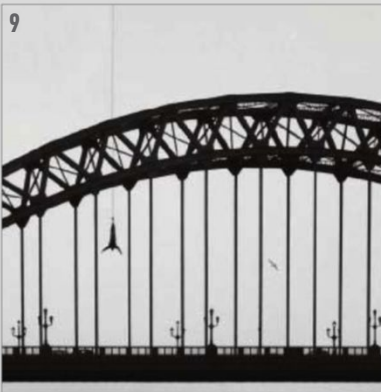
Passing Strangers **Judges say** Like James Birtwistle (in 12th place), George understood the importance of waiting for exactly the right elements to align, in this case a passing couple with a buggy

16 Darren Wilkin London 35pts

Olympus OM-D EM-5, 45mm, 1/200sec at f/2.8, ISO 100

Hard Times **Judges say** Sometimes a successful street image can be a simple well-executed portrait, such as this picture of a restaurant worker taking a break during London's Chinese New Year celebrations





The UK's most prestigious competition for amateur photographers

17 Sergey Kopyrin Russia 34pts

Canon EOS 450D, 50-200mm, 1/250sec at f/5.6, ISO 250

Unknown Girl **Judges say** The simple atmosphere of a rainy day is the real character in this shot from Sergey. He's caught the aesthetic streaks of rain perfectly



18 Aaron Bennett Hampshire 33pts

Canon EOS 5D Mark II, 24-70mm, 1/160sec at f/8, ISO 100

Curve **Judges say** Using just the right exposure, Aaron has retained detail in some areas while keeping other sections in shadow



19 George Fisk Kent 32pts

Canon EOS 5D Mark II, 70-200mm, 1/1000sec at f/2.8, ISO 400

The Board Room **Judges say** Capturing the decisive moment is no easy task. To do it while capturing perfect light is even harder



20 Conrad Ziebland Hertfordshire 31pts

Fujifilm X10, 28-112mm, 1/750sec at f/4, ISO 100

Runner **Judges say** Form and light join forces as necessary balancing elements in this strong composition from Conrad



21 Marcello Perino Italy 30pts

Canon EOS 60D, 15-85mm, 1/10sec at f/9, ISO 400

Busy Shanghai **Judges say** East Asian photography has a distinctive style and Marcello has managed to replicate it here to wonderful effect in this image set in Shanghai, China

22 Richard Craze Mid-Glamorgan 29pts

Sony NEX-6, 16-50mm, 1/20sec at f/16, ISO 200

The Skateboarder **Judges say** It took us a while to get this image, but look closer and the abstract element of the skater makes it clear why this picture was placed in the top 30



23 Thom Corbishley North Yorkshire 28pts

Canon EOS 60D, 50mm, 1/2000sec at f/1.8, ISO 100

Reclining **Judges say** Sometimes it's the simple shots that grab our attention. This is a lovely quiet image

24 Adam Nagy Hungary 27pts

Nikon D200, 17-70mm, 1/125sec at f/4, ISO 100

The Painter **Judges say** This is a more graphic image than it would first appear. Note the repetition of squares

25 Jake McPherson Devon 26pts

Canon EOS 7D, 17-40mm, 1/1000sec at f/7.1, ISO 800

Anonymity **Judges say** Using shadows and light as framing devices takes a keen eye and a good understanding of exposure

26 Alexey Bulatov Russia 25pts

Canon EOS 5D Mark III, 50mm, 1/250sec at f/11, ISO 100

Bike **Judges say** Here we see a great use of shape and reflections to create compositional balance

27 Gagan Singh Kent 24pts

Nikon D3100, 35mm, 1/160sec at f/2.2, ISO 200

Gravesend Station **Judges say** Seeing people in moments of quiet reflection can create a simple sense of narrative. What could be going through this gentleman's mind?

28 Jorge G Silva Portugal 23pts

Nikon D90, 17-70mm, 1/500sec at f/9, ISO 400

Rain Depression **Judges say** The title of this image does well to convey the sense of melancholy inherent within the scene

29 Michael Ivanov-Shuvalov Russia 22pts

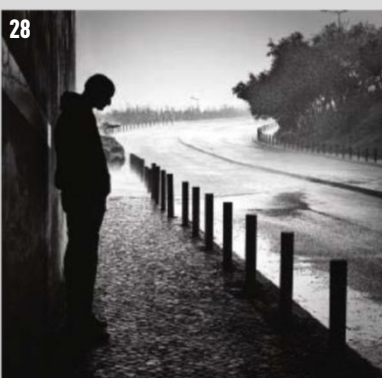
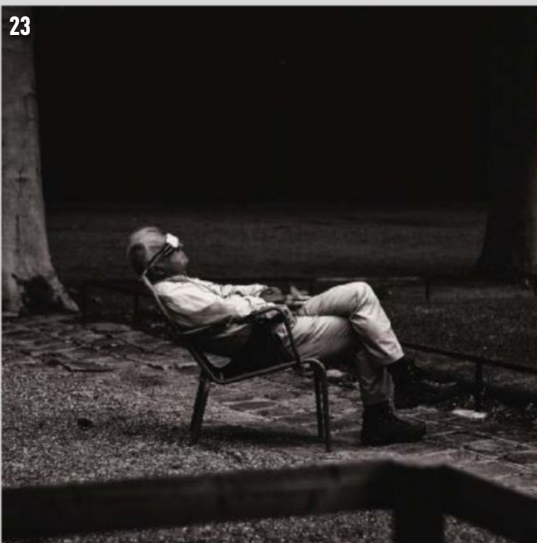
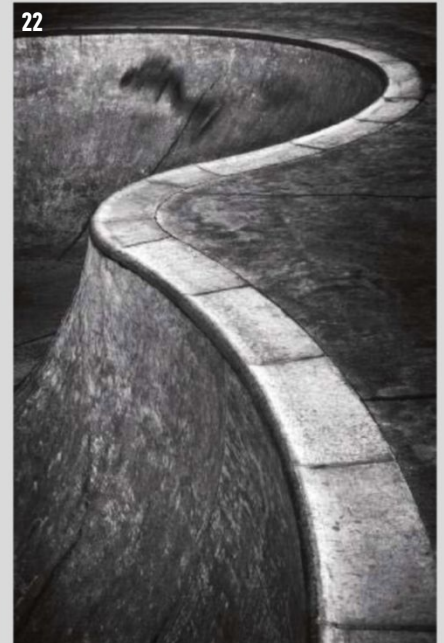
Canon EOS 5D Mark II, 50mm, 1/200sec at f/2, ISO 100

Chess Players **Judges say** A covert capture from Michael here. The intense concentration of the players is a great subject

30 Romana Wyllie Malta 21pts

Fujifilm X-Pro1, 18-55mm, 1/640sec at f/5, ISO 2000

Mary **Judges say** A truly endearing image to round off this first round of APOY. You can easily imagine the woman's laugh



Amateur Photographer's... ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | PHOTOGRAPHER

Marilyn Monroe by Sam Shaw

Sam Shaw's movie publicity shot resulted in one of the most famous images in cinema history, writes **David Clark**

MORE than 50 years after Marilyn Monroe's death in 1962, she remains a potent sex symbol and cultural icon. Her beauty, glamour and vulnerability were captured by a number of major photographers, including Richard Avedon, Eve Arnold, Milton Greene, Bert Stern and Cecil Beaton. However, perhaps the most famous image of Monroe – and the one that confirmed her international stardom – was created by her close friend, Sam Shaw.

Born in New York in 1912, Shaw had been an artist before taking up photography in the 1940s. He initially worked as a photojournalist for *Collier's* magazine and carried out documentary assignments on subjects including jazz musicians, coal miners and sharecroppers.

In the early 1950s, Shaw was working in the film industry as a stills photographer. While on the set of biopic *Viva Zapata!* in 1951, he met Monroe, who at the time was a struggling actress employed on contract at the 20th Century Fox studios. Shaw couldn't drive and Monroe, then the girlfriend of the film's director Elia Kazan, was asked to give him a lift to the film set every day.

Shaw and Monroe developed a close friendship. She called him 'Sam Spade', a reference to the fictional private detective created by Dashiell Hammett. Soon he began photographing her in informal portraits that captured her playful personality. Shaw said, 'I just want to show this fascinating woman, with her guard down, at work, at ease off-stage, during joyous moments in her life and as she often was – alone.'

By 1954, when Monroe was chosen for the lead role in Billy Wilder's comedy *The Seven Year Itch*, she was on the way to becoming a major star. She was 28 years old and had played lead roles in films such as *Gentlemen Prefer Blondes* and *How to Succeed in Business Without Really Trying* (both released in 1953). She had married her second husband, baseball star Joe DiMaggio, in January that year.

In *The Seven Year Itch*, Monroe played the glamorous neighbour with whom middle-aged publishing executive Richard Sherman, played by Tom Ewell, becomes infatuated. At one point in the script, Monroe and Ewell

Right: Sam Shaw and Marilyn Monroe backstage during the filming of *The Seven Year Itch* in Los Angeles, California, 1954

Far right: Sam Shaw's 1954 photograph of Marilyn Monroe taken for a set-piece poster image in New York



stroll through a New York street and walk over a subway grate.

When reading the dialogue for this scene, Shaw saw the opportunity to use an idea he'd had several years earlier. He had been visiting the amusement park on Coney Island when he saw women exiting a ride and having their skirts blown upwards by a blast of air coming from below ground. He suggested to producer Charles Feldman that this scene could provide a set-piece poster

image for the film, with a blast of air from the grate blowing Monroe's dress in the air.

The movie scene was originally shot outside the Trans-Lux Theatre on Lexington Avenue, at around 2am. Despite the shoot's timing, a crowd gathered to watch. Monroe was wearing a white pleated halterneck dress. A wind machine underneath the grate sent the dress billowing up above her waist, revealing her legs. As the scene was re-shot, the crowd

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Actor Tom Ewell and Marilyn Monroe in *The Seven Year Itch*, 1954. The original image of Marilyn posing above a grate with her dress flying high had to be re-shot for the film, as there was too much noise on set



became increasingly boisterous.

After the filming had finished, Shaw arranged for the moment to be recreated in a press photocall. Photographers including Magnum's Elliott Erwitt stood around her as the dress was again blown upwards. Shaw, having organised the event, secured himself the best position to record it. As Monroe posed with her dress flying high, she turned to face him and said, 'Hey, Sam Spade!' He pressed the shutter on his Rolleiflex.

Shaw's picture, with Monroe looking provocatively into his camera, is the best of the images from that shoot. The shots taken that night were published the next day in newspapers and magazines around the world. They not only brought great publicity for the film, but also cemented Monroe's image as one of the sex symbols of the era.

However, one of the onlookers at the shoot was Joe DiMaggio, and the sight of a crowd of men ogling and whistling at his wife sent him into a jealous rage. He left the set, angrily saying, 'I've had it!' The incident led directly to the couple's divorce in October

1954, after just nine months of marriage.

Ironically, the filming done that night couldn't be used as there was too much noise on set. The scene was later re-shot on a closed studio set in Los Angeles, with Shaw the only photographer present.

The scene went on to become one of the most famous in cinema history. Its importance was demonstrated in 2011 when the original white dress worn by Monroe was sold at auction for \$4.6 million.

Shaw and Monroe often worked together in the following years and remained close friends until she died aged 36, in August 1962. As a mark of respect, he refused to publish any of his Monroe photographs for ten years after her death.

Shaw went on to photograph many more actors, artists and musicians, and became a movie producer in the 1960s. He had a long and productive career, but the experience of knowing Monroe remained an important part of his life. To Shaw, she always remained 'a contemporary Aphrodite... a beautiful, almost otherworldly creature who left behind some of that beauty'. **AP**

Events of 1954

25 January

Two months after the death of poet and playwright Dylan Thomas, his radio play *Under Milk Wood* is first broadcast

13 February

Doctors at Britain's Medical Research Council publish the first paper that suggests a link between smoking and lung cancer

6 May

British athlete Roger Bannister becomes the first person to run a mile in under four minutes

29 May

British athlete Diane Leather becomes the first woman to run a mile in under five minutes

6 June

First publication of JRR Tolkien's epic fantasy novel *The Lord of the Rings*

4 July

Meat rationing, which had been introduced during the Second World War, finally comes to an end

BOOKS AND WEBSITES

Books Lorie

Karnath's book *Sam Shaw: A Personal Point of View* gives a good overview of Shaw's career, illustrated by his most important images. Shaw himself wrote books on his work, including *The Joy of Marilyn: In the Camera Eye*.

Websites Sam Shaw's official website is www.shawfamilyarchives.com. It includes a selection of Shaw's images, biographical information and video interviews with his friends. News is posted on the Shaw Family Archives' Facebook page.

13 October

British athlete Christopher Chataway sets a new world record for the 5,000-metre race. It is five seconds faster than the previous record

19 October

The British government agrees to end its military occupation of Egypt's Suez Canal

30 November

Winston Churchill becomes the first British Prime Minister to reach his 80th birthday while still in office

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BeFree MKBFRA4BH SAVE £35 £139.00
MT294C3 CF Tripod SAVE £53 £161.95

Manfrotto **MK294C3/D3RC2**

The tripod is built to be transportable without compromising on stability. To achieve this, it uses a "next-generation" carbon tubing; an innovative composite tube with optimized fibre angles. The lightweight 3-way head (with quick release camera plate) provides this kit with a high level of precision, with independent controls for each of the three axes of movement and rotation. Closed length: 73cm. Max height: 181cm. Max height centre column down: 152cm. Min height: 51.7cm. Load: 4kg. Weight: 2.4kg.

MK294C3 + D3RC2 SAVE £60 £189.95

Manfrotto **MT190CXPRO4**

A 4 section tripod that has carbon fibre leg tubes and is ultra compact. The main design feature is the 90° center column mechanism, which allows the center column to be used horizontally or vertically making it a extremely versatile tripod. You can even change from a vertical column position to a horizontal position with the camera attached to the tripod. Closed length: 61cm. Max height: 160cm. Max height centre column down: 135cm. Min height: 9cm. Load: 7kg. Weight: 1.6kg.

MT190CXPRO4 £359.00

3 Legged Thing **BRIAN X1.1 KIT**

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Brian X1.1 Airhead CF Kit £359.00

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LW-130 Tripod Kit £19.95
LW-160 Tripod Kit £27.35

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tamrac **APACHE 2**

CARRYING SYSTEMS

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Nissin **i40 LOVE FLASH**

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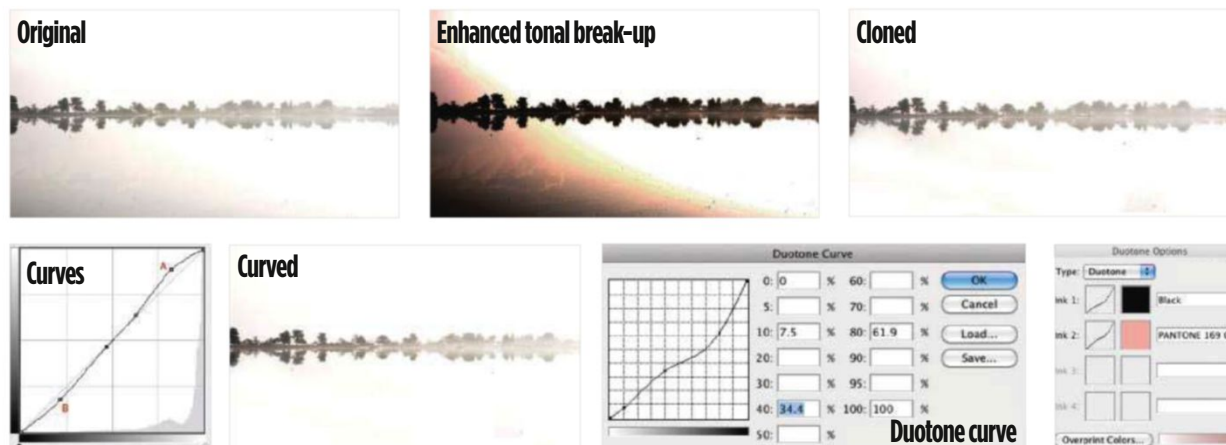
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CALUMET
PHOTOGRAPHIC

AP Appraisal



Expert advice, help and tips from Damien Demolder

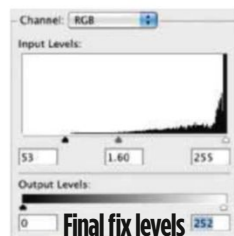


Foggy lakeside, Thessaloniki, Greece

Barbara Polyak
Panasonic Lumix DMC-GF1, 20mm,
1/40sec at f/4, ISO 100

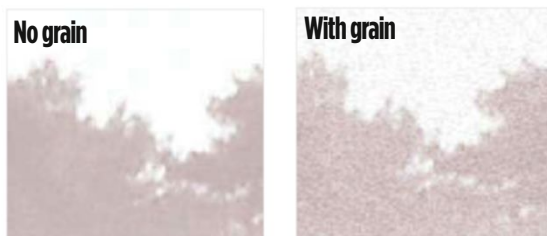
THIS is a lovely view of a foggy morning, with the neat tree line and its reflection mirrored in the water's surface. That lovely pink tint that tells us we are up very early in the morning. Barbara has picked her subject well, but I suspect the exposure settings were not chosen with quite so much care. The break-up of tones in the bottom left of the frame tells us that the pale mist has come about via some serious processing of a JPEG that just didn't have enough information. You can see an exaggerated view in the frame that I have adjusted – the yellows and reds have split. This is a result of some underexposure in the JPEG, and is a clear case for shooting in raw mode.

I used the Clone tool to wipe away the affected tones in the water, and then used



a curve to lighten the sky around the trees in the left of the frame that I couldn't clone safely. Point A on the curve shows the movement that lightened the patch of sky, while point B adds a little more density and depth to the middle of the trees.

I love the colour of the original, but some of that has gone missing. As there is only really the peachy colour in the image, I sampled from the middle of the trees, and then turned the image black & white – using a duotone to add the tint back in. Once converted back to RGB, I applied a Levels adjustment, introducing near-black to add more weight to the base of the trees, and



pulling back the highlights by entering a value of 252 into the white-output slider. This spreads the tint into the highlights of the sky and water, and prevents the appearance of absolute whites.

After sharpening, I added some grain to enhance the sense of texture in the tree line, and then cropped to a 6x17 panoramic that echoes the long, thin nature of the area of interest in the middle of the frame.

While I've done a lot of work on this image, most of it was to correct the exposure. Barbara was the one who got up early and who saw the potential in the scene, and for that she wins my picture of the week award.



WIN

The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95.

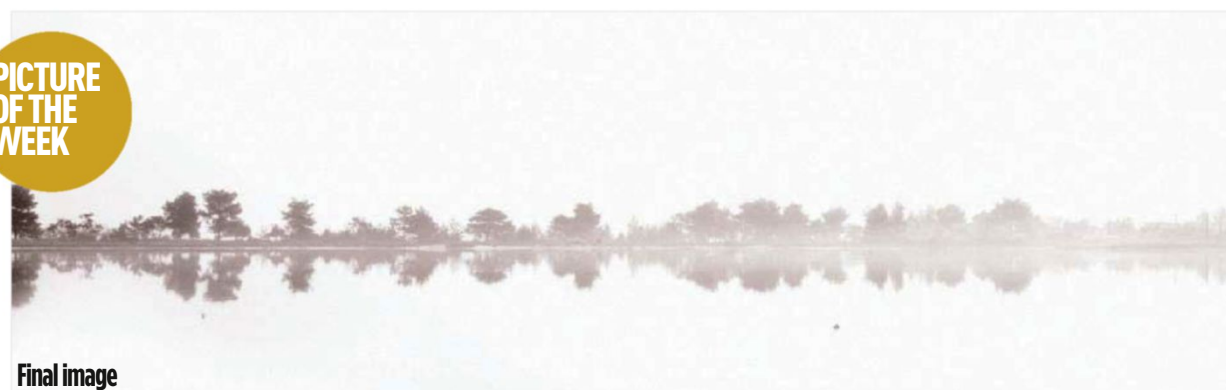
This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

PICTURE
OF THE
WEEK



Final image

Original with paint effect



Rule of thirds



Cropped section



King's College, Cambridge

Adrian Maltby

Sony Alpha 65, 11-18mm, 1/15sec at f/14, ISO 100

ADRIAN tells us that this picture of King's College, Cambridge, was his first attempt at creating a painterly effect using Lightroom 4, and I have to say he has achieved his aim. The picture certainly does have the effect he was hoping for.

I rather wish, though, that I had a copy of the unedited image, as I suspect it would be a good deal better without it trying to look like something it obviously isn't. It might just be me, but I struggle to see the point of taking a photograph and then trying to make it look

like a painting. I think the effect undermines the value of this image, as it is actually a really good picture.

Adrian has found an excellent position to shoot from. He has included enough of the surrounding area to put the building in context and to give us a perfect idea of the setting. The trees either side frame the college beautifully, and the hedge in the foreground sits nicely at the bottom. It's just dark enough to ensure that the viewer looks over and beyond it at first, taking our eyes on towards the main subject.

The composition follows the classical rules, with the scene nicely divided into thirds and the subject just slightly offset from centre to grasp our attention.

It is a lovely picture, which I think is spoiled by the effects. Work it again, Adrian, and this time keep it natural. You are obviously a very good photographer.

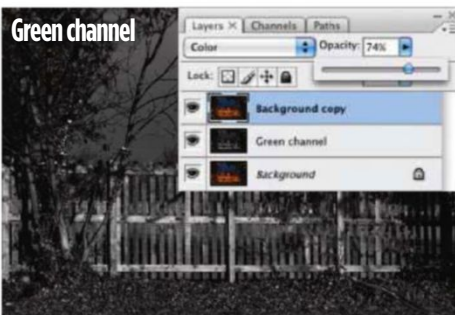
Original



Final image



Green channel



Light before the storm

Charlie Ashfield

Nikon D5200, 18-55mm, 1/250sec at f/8, ISO 200

WE'VE all experienced that moment just before a storm erupts – when the sky darkens above us but the sun is still shining from a position close to the horizon. Its dramatic effect is what Charlie has captured here.

What I like about this shot are the long shadows on the fence, but Charlie's exposure doesn't really

make the most of them. I've emphasised the shadows by making a copy of the green channel of the image and then dropping it between two copies of the original, which adds a bit of midtone contrast. I switched the top-layer original to the Color blend mode and reduced the Opacity slightly to take out some of the heavy saturation. Once that was

flattened, I used the Dodge and Burn tools to make a greater difference between the dark and light areas.

However, even when all this is done, what we are left with is still a picture of a fence! I enjoyed the exercise, but next time, Charlie, you need to make the most of that fantastic light with something a little more visually stimulating.

SIX OF THE BEST

AP Testbench

Twice a month we review six of the best accessories

Backpacks

Jon Devo and **Jon Stapley** round up the best photo backpacks on the market



Crumpler Backpack Half Photo Backpack £139

www.crumpler.eu

The Backpack Half Photo Backpack is engineered around the astute realisation that people who want to carry a lot of camera kit might also want to carry a lot else. Thus the Half Photo system was born. The interior space of the backpack is divided into two parts: one for camera gear and the other for anything else. Crumpler is held in high regard for the superior

construction of its bags, and the Backpack Half Photo is no exception. The 1000d ChickenTexSupreme exterior fabric (yes, that's correct) is resistant to abrasion and tearing, and a protective lining within keeps camera gear safe. Measuring 32x45x19cm and weighing 1.27kg, there's room for storing a decent-sized DSLR with a couple of mid-sized zoom lens.

Case Logic DCB-309 SLR Camera Backpack Around £74

www.casellogic.com

Looks are deceiving when it comes to the DCB-309 backpack, which is capable of storing two DSLRs, even when one is mounted with a 70-200mm f/2.8 lens. Measuring 43.9x21.3x29cm and weighing 1.54kg, there's also room for two further lenses and an external flashgun in the main compartment, and a 15in laptop in the

separate padded zipper pocket. A small tripod or monopod can be slipped into the side pocket and secured, although this essentially renders that pocket useless so we just strapped it into the clip provided. A weather hood is stored in a safe pocket, which can only be accessed by the wearer, so it's perfect for carrying valuables.



Amateur Photographer RECOMMENDED

A very compact and comfortable bag at a reasonable price

Vanguard Skyborne 53 Around £204

www.vanguardworld.com

Inside Skyborne's shock-absorbent main compartment are 11 Velcro-style padded dividers that can be configured to a photographer's needs. We fitted two large DSLRs, each mounted with mid to long-range telephoto lenses, plus two prime lenses, two flashguns and a collapsible softbox inside the main storage area. There's also a large front pocket for a jacket, cables and batteries, as well as a separate removable sleeve on the back for a 17in laptop. Despite the weight of the kit, the bag's air-infused cushioning and ergonomic harness system make it an extremely comfortable backpack to use. The Vanguard Skyborne 53 measures 39x44x60cm, weighs 3.34kg and comes with the company's limited lifetime guarantee. This is a top backpack for anyone who has a lot of kit that they need to carry securely and comfortably.



Amateur Photographer RECOMMENDED

This behemoth of a bag is fantastic for users who need to pack a lot of kit

Nest Explorer 300L £129.99

www.nest-style.com

This backpack is so incredibly green it's difficult to look at for too long. It's like having a traffic warden's torso strapped to your back. This needn't be a bad thing – if you're a cyclist, it could be a wise way of making you and your gear more visible. Still, if it's not to your taste there's also blue, black and orange. Colour aside, the 1.35kg

backpack feels well made, with water-resistant nylon, high-grade zips and dimensions of 28x23x49.5cm that can accommodate a DSLR with a mid-range telephoto lens attached, and spare lenses on top of that. The thick shoulder harness is nice and comfortable, and the padded, breathable waist belt adds security.



Lowepro Transit Backpack 350AW Around £98

www.lowepro.com

For speedy access to your kit, the Lowepro Transit Backpack 350AW is a perfect solution for city breaks and street photography. Measuring 33x26.5x45.5cm and weighing 1.1kg, it is designed to store a DSLR mounted with a large lens, two additional medium-sized lenses, a flashgun and accessories. On the side of the bag there's space to secure a tripod, and room for a 15in laptop in the dedicated padded compartment at the back. Made from weather-resistant 600D polyester, the Transit Backpack 350AW also comes with a self-contained anti-dust and rain cover for added protection from the elements. The versatility and quick-access pocket are the best things about this backpack. The bag can be swung round to your front and you can start shooting at will, without the hassle of removing it completely.



Benro Ranger Pro 500N

Around £120

kenro.co.uk

Ideal for nature and sports photographers, this is one of the larger bags we looked at, measuring 38x32.5x54cm and weighing just 2.1kg. Just like the Vanguard backpack (left), it can also hold two mounted DSLRs, two flashguns and up to four additional lenses. The bag has an ergonomic ventilation system to provide comfort and to reduce heat on your back when carrying it for long periods of time, or in warm environments. This is the only bag in the test to have the laptop compartment at the front of the bag, which Benro says is to protect your computer from damp caused by temperature fluctuations in body heat. A harness system distributes weight superbly, making this a great solution for long journeys or hiking.



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Alpha 6000

Can the Sony Alpha 6000, the replacement for the NEX-6, live up to the success of its predecessor? We find out.

AP 3 May

Nikon D3300 vs D5300 vs D7100

We compare and contrast three APS-C models from Nikon aimed at photographers of different levels of ability and at different price points.

AP 10 May

Sony Cyber-shot DSC-HX400

With a 20.4-million-pixel sensor and 50x optical zoom, we find out how Sony's HX400 performs.

AP 10 May

Nikon 1 V3

Nikon's 1 V3 compact system camera boasts full-resolution photos at 20fps with continuous AF and built-in Wi-Fi. We put it to the test.

AP 17 May

SIX OF THE BEST

We review six of the best ND grad filters on the market today.

AP 10 May



Samsung Galaxy Camera 2

Meet the smartest digital camera on the market – the new 16.3-million-pixel **Samsung Galaxy Camera 2** that runs on Google's Android platform. **Jon Devo** tries it out

AFTER stealing the march on the competition by successfully marrying a digital camera with a smartphone significantly better than anything else on the market, Samsung is at it again with its latest Galaxy Camera.

The first Samsung Galaxy Camera, while innovative, wasn't without its shortcomings. Its size was one point of contention. Although slim, the 4.8in screen meant that its body is naturally much larger than many other rival compact digital cameras. The lack of any physical controls was another issue for some users who have become accustomed to a mode dial and at least one selection dial. Also, I found the operation of the original Galaxy Camera to be a little too sluggish and images towards the extremes of its sizeable f/2.8–5.9 21x optical zoom lens (equivalent to 23–483mm) weren't as sharp or as detailed as I would have liked.

Samsung has made some changes with the Galaxy Camera 2, but they are not necessarily what I expected. The new device is lighter at 283g (compared with the original's 300g), but it is

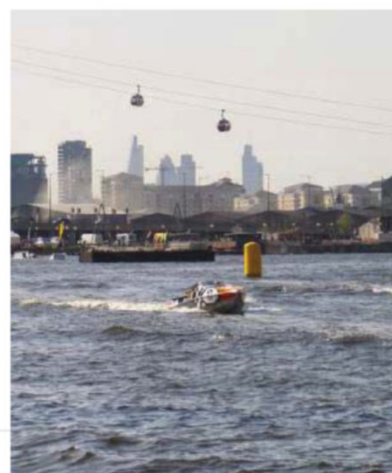
actually slightly larger, with dimensions of 71.2x132.5x19.3mm (the original model measures 70.8x128.7x19.1mm). However, when compared side by side, the differences between the two cameras are barely noticeable.

The Samsung Galaxy Camera 2 has the same 16.3-million-pixel, 1/2.3in BSI CMOS sensor as that featured in the original Galaxy Camera, and there are still no physical controls. The option of 3G/LTE connectivity (basically, turning the camera into a phone) that made the original Galaxy Camera a unique prospect has now been scrapped in the new model. So what does this new device offer?

FEATURES

Samsung hasn't completely ignored the Galaxy Camera's critics, though. The new device has received a jump in CPU processing speed, up from 1.4GHz to a 1.6GHz quad-core processor, supported by 2GB of RAM, and it runs a relatively recent version of the Android 4.3 Jelly Bean software. These tweaks have improved the

A high-contrast scene showing rich blue skies and even exposure



Action Freeze Smart mode is great for capturing fast-moving subjects

new model's operating speed, so users can take full advantage of the stunning 4.8in HD Super Clear Touch LCD.

The device's 1280x720-pixel resolution display is significantly more impressive than any LCD featured on any other camera, which makes it superb for viewing content, even on bright days, whether that be images and video captured on the device or imported. Internal storage of 8GB is built into the device, with the option to expand that up to 64GB using the provided MicroSD slot. An additional 50GB of cloud storage via the pre-loaded Dropbox app is also available, so there's plenty of room to store your favourite films and TV shows to watch on the go, as well as save your images when you're connected to Wi-Fi.

The pop-up flash now springs up on an arm that can be tilted back for bouncing from the ceiling, which also raises the unit high enough so it doesn't cast a shadow from the camera's long lens.

Battery life is another area of improvement, up from 1,650mAh to

AT A GLANCE

- 16.3 million effective pixels
- 1/2.3in (6.16x4.62mm) sensor
- 21x optical zoom (23–483mm equivalent)
- ISO 100–3200
- 50GB free Dropbox cloud storage
- Large 1280x720 HD resolution touchscreen
- NFC and Wi-Fi connectivity
- Street price around £399

2,000mAh. The Galaxy Camera 2 is also bolstered by optimised energy consumption, so you can take more pictures and get more use out of your device before having to find a charging point.

Full manual control, plus aperture and shutter-priority modes are available on the Galaxy Camera 2 through a unique on-screen interface that looks like a lens barrel. All the settings can be adjusted, including metering, white balance, exposure compensation and ISO sensitivity with its humble range of ISO 100–3200. The Galaxy Camera 2 is intuitive, but it's not particularly fast if you need to adjust settings for changeable shooting scenarios. I missed a number of shots trying to respond to passing clouds and moving subjects.

BUILD AND HANDLING

Despite its large size, I like the look of the Galaxy Camera 2, particularly the black version, although I received the white one for test. Made from tough plastic, its brushed-metal-effect base and top-plate lend a classic touch to a contemporary device. The body of the camera also borrows the textured faux-leather look from the slightly more premium Samsung NX300.

The entire rear of the camera comprises the screen, so that's where your thumb rests when shooting as you would with any other camera. Given the lack of other traditional camera ergonomics – aside from the grip – the design of the Samsung Galaxy Camera 2 lends itself towards its touchscreen controls. It's much faster and more intuitive to take advantage of the device's touch focus and shooting functionality, which I found to be more responsive and accurate. I also liked the fact that you could set different points for exposure and focus using the touchscreen.

When it comes to portability, the omission of 3G/LTE on the latest model unfortunately compounds the impracticality of this device. It can't be used as a standalone shoot-and-share device. Instead, to share images on the go, you have to use a second device if you're not connected to Wi-Fi.

PERFORMANCE

I am pleased to see the improvements made to the Galaxy Camera 2's operation

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



speed. Pinch zoom and touch focus are responsive in good light, while AF assist beam provides some assistance when photographing poorly lit subjects.

The device also comes with 28 smart modes that make it easy to find the right settings to match your scene, or even help you create a range of artistic effects. I was impressed with how well the device read each scene and came up with appropriate suggestions. These modes will be a great help for anyone who needs a bit of guidance or inspiration.

When shooting in ideal conditions, the images captured by the Galaxy Camera 2 look beautiful on its 4.8in HD screen, being vibrant, bright and crisp. Both the metering and the dynamic range are satisfactory enough for a camera with a 1/2.3in sensor, while colours and tone captured by the device are largely faithful to those

Facts & figures



| | |
|-----------------|--|
| RRP | £400 |
| Street price | Around £399 |
| Sensor | 16.3-million-pixel, 1/2.3in BSI CMOS |
| CPU | 1.6GHz quad-core processor |
| Lens | f/2.8-5.9 (equivalent to 23-483mm) |
| Metering system | Multi, spot, centreweighted, face-detection AE |
| Shutter speeds | 1/8-1/2000sec |
| Exposure modes | PASM, Smart modes (28 available) |
| Sensitivity | ISO 100-3200 |
| LCD monitor | 4.8in HD Super Clear TFT |
| Connectivity | USB 2.0 |
| Weight | 283g |
| Dimensions | 71.2 x 132.5 x 19.3mm |

Below left: A close-up crop of these leaves shows some impressive detail captured by the camera in macro mode

appearing in the scene before you.

Unfortunately, on close inspection, the Galaxy Camera 2's images suffer from artefacts and smudging created by overly aggressive noise reduction, even at lower ISO settings. Images beyond ISO 800 are almost painterly, and lack detail and texture. That said, for sharing via social media or printing at modest sizes, there's absolutely no issue, so it depends on what you're planning to use this device for. **AP**

Verdict

THE JOB Samsung has done by integrating the Android system into the Galaxy Camera 2 is seamless and adds

some great sharing and functionality – it's what makes the Galaxy Camera special. However, it's a shame there's no the 3G/LTE option. The firm already has photographically capable smart devices in the form of the latest Wi-Fi-enabled NX-series cameras, as well as the Samsung Galaxy S4 Zoom and the new Galaxy S5 smartphone that is capable of a blistering 0.3sec autofocus time.

I really want to love the Galaxy Camera 2, because there's nothing in its class that can match its screen and Android functionality. However, it just falls short of the heights that its innovation deserves. Undoubtedly, the Galaxy Camera 2 will prove a popular device among some who will be drawn to its stunning looks and impressive Android functionality, but we will have to wait until Samsung delivers a standalone shoot-and-share camera as supreme in performance as it is in design and concept for it to be a must-have device.





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Canon EOS 1200D

The **Canon EOS 1200D** is an entry-level DSLR that joins a very crowded market, so what are the features that distinguish this model from all the others? We find out



Callum McInerney-Riley
Technical writer

HISTORICALLY, Canon has produced some fantastic entry-level DSLR cameras tailored to the first-time buyer. This type of camera is aimed at someone who is upgrading from a compact camera or smartphone, who may find the functionality of a DSLR a little daunting, and the new Canon EOS 1200D has been targeted at these photographers. Interestingly, shortly after the camera's announcement at CP+ in Tokyo, Japan, a new EOS Companion app was released that is designed to be a

learning aid for users of the EOS 1200D, so it's clear that Canon is committed to helping people make the step into the world of DSLR photography. However, the launch of the EOS 1200D comes at a time when there's more competition than ever at the entry-level price point. With the options of small, light and inexpensive compact system cameras, as well as low-priced DSLRs from the likes of Nikon, Pentax and even Canon itself, the EOS 1200D has to do quite a lot to fight its corner. The highlight specification is its 18-million-pixel CMOS sensor and full 1080p HD video, but is it enough?

FEATURES

At the heart of the EOS 1200D is an APS-C-sized CMOS sensor with a resolution of 18 million pixels. This sensor

has a significantly higher resolution than the 12.2-million-pixel sensor featured in the EOS 1200D's predecessor, the EOS 1100D. Also, with its dimensions of 22.3x14.9mm, the EOS 1200D's sensor is a mere 0.1x0.2mm larger than its predecessor. The same DIGIC 4 processor remains inside the new EOS 1200D. This is capable of shooting at a speed of three frames per second in continuous mode for a total of 69 JPEG images or six raw images.

As a kit, the EOS 1200D comes with an 18-55mm f/3.5-f/5.6 IS III lens. With the 1.6x crop factor of the APS-C sensor, this is equivalent to 28.8-88mm in 35mm. Canon says the image stabilisation allows a slower shutter speed of up to 4 stops.

Like all Canon APS-C-sized-sensor cameras, the EOS 1200D features an EF-S lens mount, which is compatible with Canon EF and EF-S lenses. There is an enormous range of excellent lenses to choose from, with an option to suit most people's budgets.

Canon has made significant improvements in the area of video, with the camera now featuring 29.97fps, 25fps or 23.976fps at 1080p resolution video shooting, with an option for video snapshots.

On top of the camera is a pop-up flash with a guide number of 9.2m at ISO 100. The EOS

AT A GLANCE

- 18-million-pixel, APS-C-sized CMOS sensor
- DIGIC 4
- ISO 100-6400 (extended to ISO 12,800)
- Canon EF-S mount
- Full HD 1080 movie recording
- 3in, 460,000-dot, TFT LCD screen
- Street price around £349 body only or £449 with 18-55mm f/3.5-5.6 IS III lens



‘The camera’s overall construction appears to be solid, which is only to be expected from Canon’

being just 0.3mm smaller along its width.

As the EOS 1200D is aimed at the novice user and is designed to be fairly basic in operation, there are few buttons on the camera’s rear. AF modes, ISO, drive modes and white balance all have their own designated button on the D-pad. Also, menu, quick menu, exposure compensation, playback and display have their own button close to the D-pad. These buttons are large and clearly labelled, which helps to make the picture-taking process more intuitive for the beginner.

The quick menu is used to navigate through the settings on the back of the LCD. This allows users to change most settings without going through complex menus.

The EOS 1200D sits snugly in the hand and its small size doesn’t prevent the user from achieving a firm purchase on the large front grip. The thumb grip on the rear is situated in the perfect position, making this camera very comfortable to hold.

8/10

METERING

The EOS 1200D features a 63-area iFCL colour-sensitive meter, which is the same one as that used in the EOS 1100D and the high-end EOS 7D. In use, it was very

1200D also features a hotshoe that accepts all Canon-fit Speedlites from the compact Canon 90EX, which costs around £35, to the flagship 600EX-RT at £469.

Canon has rated the EOS 1200D’s battery as lasting for approximately 500 shots in 23°C temperatures, or 410 in 0°C conditions. While this is far fewer than the 700–650 shots rated by the EOS 1100D, 500 shots should be sufficient for most day-to-day shooting and additional batteries can be bought separately.

For those who wish to shoot raw images, Canon has supplied its Digital Photo Professional editing software with the camera. This is capable of adjusting features such as exposure, white balance, tone-curve and dynamic range. In addition, there is Image Browser EX, Photo Stitch panoramic image-stitching software, EOS Utilities and Picture Style Editor.

Although the EOS 1200D doesn’t boast Wi-Fi on its spec sheet, it is still fully compatible with Eye-Fi memory cards, and Eye-Fi transfer can be enabled or disabled in the camera’s menu. Eye-Fi cards support wireless file transfer to a smart device via an Android or iOS app, and can also wirelessly transfer images to a computer.

Once an image has been captured, it is possible to use Canon’s own Creative Filters in the playback menu. These comprise grainy black & white, soft focus, fish-eye effect, toy camera and miniaturise effect. All these can be applied and varied by three levels of intensity.

7/10

BUILD AND HANDLING

The outer body of the EOS 1200D is made from a carbon-fibre reinforced polycarbonate. My initial thought when I first picked up the camera was that it has a

Shooting in raw and processing images using subtle noise reduction will achieve much crisper results than shooting JPEG files

plasticky feel, although this is fairly common with entry-level cameras. Thankfully, however, the overall construction does appear to be solid, which is only to be expected from Canon.

One major advantage of the body construction is that it weighs just 480g with battery and card included, so the camera is light and portable. This is 100g lighter than the EOS 700D and 15g lighter than the EOS 1100D. Measuring 129.6x99.7x77.9mm, the EOS 1200D is almost the same size as its predecessor,



FEATURES IN USE COMPANION APP

SHORTLY after the announcement of the EOS 1200D, Canon released a free Companion app for the camera in both Android and iOS. Inside this application are three main options, the first of which is Learn. This is for teaching the user the basics of photography through various exercises, video tutorials and troubleshooting tips. The second option is Explore that gives a three-dimensional interactive map of the camera. Users can pick out certain buttons and the app will tell them what these buttons do and how they are used. This section also gives information about accessories for the EOS 1200D, including remotes, flashguns and bags. The third part of the app is Inspire. Essentially, this is a mini photo project. The app randomly generates a topic, such as family, buildings, mountains, pets or water. It then matches this with an ‘approach’, such as bird’s-eye view, hot, fast or slow. The idea is that the user has to capture an image that represents these two elements. For the first-time DSLR photographer, this is a fantastic app. It provides information about the fundamentals of photography and clears up any confusion they may have about what certain settings or buttons do.



Above: Pairing the EOS 1200D with a wide-aperture lens allows the camera to achieve fantastic depth of field shots

Below: Using Canon's supplied raw software, I lightened this image to draw attention to the subject



accurate and was only rarely fooled by a scene. For the most part it fared well, even in challenging, high-contrast conditions.

It is possible to change between the 1200D's three different metering modes (evaluative, centreweighted and partial) using the quick menu and the LCD.

Partial metering is much the same as spot metering, but it meters from around 10% of the scene rather than 3%.

By holding the dial marked AV next to the thumb grip, and tweaking the scroll wheel on the top of the camera, users can change the exposure compensation. This is a range of $\pm 3\text{EV}$ in $\frac{1}{3}\text{EV}$ increments. This makes adjusting images that have been thrown by the metering very easy. In one example, I was photographing in woodland and was faced with a scene that exceeded the dynamic range capabilities of the sensor. Much of the highlight detail was blown and some detail in shadows was lost, so I set the EV to underexpose by 2 stops. As a result, I was able to bring back a lot of detail from the shadow areas in post-production from a raw file.

8/10

DYNAMIC RANGE

The dynamic range of the EOS 1200D performed well in a variety of situations, striking a pleasing balance between shadow and highlight detail throughout. When shooting a macro subject, I was impressed with the camera's ability to retain highlight detail in the background while ensuring the foreground subject was also perfectly exposed.

Overall, the EOS 1200D preserves

excellent detail in the shadow areas and I found that, providing the ISO sensitivity wasn't set too high, I was able to maximise the dynamic range by shooting slightly underexposed and lightening the shadow in post-production.

Dynamic range optimisation is also possible in-camera by using Canon's Auto Lighting Optimiser. This has low, medium and high settings, as well as off. Using it on low gives a subtle boost to darker shadow areas and even in high the results are good.

8/10

AUTOFOCUS

Nine regular AF points feature on the EOS 1200D, with one cross-type sensor focus point. This larger cross-type point is used to find focus more accurately towards the centre of the frame.

In bright lighting conditions, the autofocus is fast and responsive. Even in more challenging focusing situations, such as sports or wildlife, the EOS 1200D holds its own. Of course, in low light, the focusing is slower, but only fractionally. However, the same cannot be said for the focusing in live view mode. In low-light condition, the live view AF is very sluggish and has a tendency to hunt for focus. While it is suitable for day-to-day outdoor shooting, it would struggle with anything fast-paced.

Where live view excels is when zooming in on a focus area. Users can activate live view mode, tap the zoom button in the top right and enlarge an area by 5x or 10x in order to achieve focus on a very precise area.

I found that using all nine focus points could sometimes throw the



focus off the subject, especially with more complex compositions. This was due either to the main subject falling outside the focus point area or other objects being in the foreground, which the AF then prioritised over the intended subject. This is one area in which flexible AF points are an advantage.

However, the centre AF point in One Shot mode comes into its own when shooting more complex compositions. I was able to focus the camera on the subject by half-pressing the shutter, recomposing the image, then shooting. It was quick and precise every time.

In addition to One Shot, there are AI Servo and AI Focus modes. AI Servo is a continuous AF, which is in a constant state of focusing, while AI Focus is halfway between AI Servo and One Shot. This mode finds focus and won't focus again until something in the frame moves, which is particularly useful for wildlife photography.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Like most Canon DSLRs, the JPEG images from the EOS 1200D are noticeably softer than the raw files. This is partly due to the DIGIC 4 processor's in-camera noise reduction blurring the image slightly in an effort to reduce noise. Interestingly, JPEG images shot higher than ISO 800 show signs of colour noise, mostly in the shadow areas. However, the raw files are cleaner, showing only signs of luminescent noise.

Improving the sharpness of the JPEG images is relatively easy. Picture Style has a default sharpness value of +3, but setting it to +5 improves the results. However, far more detailed images can be achieved by processing the raw files using the supplied software or Adobe Camera Raw.

The EOS 1200D's native sensitivity range is ISO 100-6400, but this can be extended to ISO 128,000. At a sensitivity setting of ISO 100-200, I found both the JPEG and raw files to be almost completely free of any luminescent or colour noise, even when viewing at 100%. When pixel peeping, some noise is evident in the JPEG and raw files shot between ISO 800 and 1600, but this is minimal. As expected, after ISO 1600 there is increased luminescent noise, but the images are still very clean. Incredibly, even ISO 6400 images are perfectly suitable for printing at A4 size, especially when shooting in raw and the noise is reduced in post-production. The extended H setting is usable, but best kept as a last resort.

28/30

WHITE BALANCE AND COLOUR

Users can access the white balance menu on the EOS 1200D by tapping the button on the D-pad at the rear of the camera. Inside this menu are several options. There are preset

Facts & figures

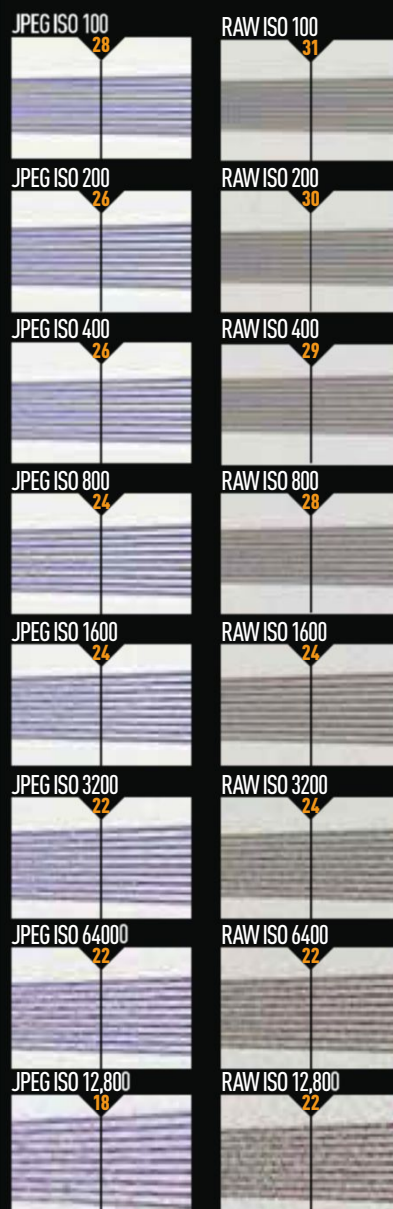


| | |
|-----------------------|--|
| Street price | £349.99 (body only) |
| Sensor | 18-million-pixel CMOS sensor |
| Output size | 5184 x 3456 pixels |
| Focal length mag | 1.6x |
| Lens mount | Canon EF-S (compatible with EF) |
| File format | Raw, JPEG, raw + JPEG simultaneously |
| Compression | 2-stage JPEG |
| Colour space | Adobe RGB, sRGB |
| Shutter type | Electronically controlled focal-plane shutter |
| Shutter speeds | 30-1/4000sec in 1/3EV steps plus bulb |
| Max flash sync | 1/200sec |
| ISO | ISO 100-6400 (expandable to 128000) |
| Exposure modes | PA,S,M, scene intelligent auto, no flash, creative auto, 5 scene modes and movie mode |
| Metering system | 63-zone evaluative metering (linked to all AF points), centreweighted, and partial (10%) |
| Exposure comp | ±5EV in 1/3EV or 1/2EV steps |
| White balance | AWB, daylight, shade, cloudy, tungsten, white fluorescent light, flash, custom. |
| White balance bracket | Yes, over 3 images |
| Drive mode | 3fps for approx 69 JPEG images or 6 raw images |
| LCD | 3in LCD with 460,000 dots |
| Viewfinder type | Pentamirror |
| Field of view | Approx 95% |
| Dioptr adjustment | -2.5 to +0.5 dioptre, 21mm eye point |
| Focusing modes | Manual, AI focus, one-shot, AI servo |
| AF points | 9 (with centre-cross sensor) individually selectable points, auto or manual selection possible |
| DoF preview | Yes |
| Built-in flash | Yes - GN 9.2m @ ISO 100 |
| Video | 1920 x 1080 (29.97, 25, 23.976 fps) MOV files |
| External mic | No |
| Memory card | SD, SDHC, SDXC |
| Power | Rechargeable Li-Ion LP-E10 battery |
| Connectivity | USB 2.0 Hi-Speed, HDMI |
| Weight | 480g including battery and card/s |
| Dimensions | 129.6 x 99.7 x 77.9mm |

Canon, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-55mm f/3.5-1/5.6 IS III lens set to 35mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Canon hotshoe

As well as a pop-up flash, the EOS 1200D also features a hotshoe. This allows users to attach any of Canon's current flashguns as well as third-party alternatives.

Zoom button

This button is used for zooming into images during playback, but it can also be used to enlarge and area when in live view using manual focus.

Exposure compensation

In program, AV, TV and video mode, holding this button down and using the scroll adjusts the exposure compensation by ± 3 EV in 0.3EV increments.

Connectivity

Under a small rubberised flap is the HDMI, Micro USB and cable release port.

Q button

This button will take users onto the back of the LCD and allow them to navigate and change different settings using the D-pad and the scroll wheel.

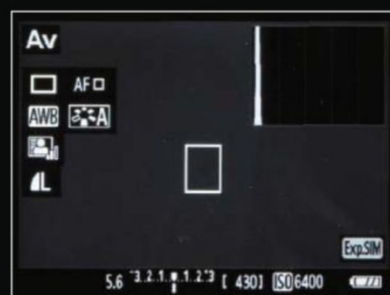
Camera shown actual size



Main menu

| | |
|----------------|------------|
| Auto power off | 30 sec. |
| Auto rotate | On |
| Format card | |
| File numbering | Continuous |
| Select folder | |
| Screen color | 1 |

Live view mode



Picture style adjustment

| | |
|--------------|-----------|
| Detail set. | Landscape |
| Sharpness | |
| Contrast | |
| Saturation | |
| Color tone | |
| Default set. | MENU |



I got the right point of focus in this image by manually selecting a single AF point

white balances for daylight, shade, cloudy, tungsten, white fluorescent and flash, as well as automatic white balance (AWB) and custom white balance. As expected from a company such as Canon, the white balance is extremely accurate, producing images that do not shift greatly in warmer or colder tones. When scenes do require a slight tweak of the white balance settings, it is possible to change the blue/amber or magenta/green bias by a value of ± 9 .

Overall, the EOS 1200D excels in its rendering of colour, giving true-to-scene tones. In landscapes, skies are vibrant and punchy without appearing oversaturated, while tungsten light and skin tones are rich in colour.

Like most EOS models, the EOS 1200D features a variety of picture styles. As standard, there are a number of presets,

including auto, standard, portrait, landscape, neutral, faithful and monochrome, plus three user-defined settings. These can be used to adjust sharpness, contrast, saturation and colour tone to the user's taste.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

The EOS 1100D featured a 2.7in, 230,000-dot LCD which, by today's standards, is very low resolution. Thankfully, this has been improved in the 1200D, which features a 3in TFT LCD display with a resolution of 460,000 dots. This still isn't on a par with many of the EOS 1200D's competitors, but for the type of user this camera is designed for it is sufficient. Also, as the EOS 1200D is designed to a budget, it doesn't feature any touchscreen functionality or screen articulation, but that is to be expected.

The screen's refresh rate is very fast and the viewing angle is equally as good. The screen isn't too reflective, even in bright, sunny conditions, and all the settings are still readable on the LCD.

There is no proximity sensor to disable the LCD when looking through the optical viewfinder. Instead, users have a designated button located above the D-pad that turns the LCD screen on and off. This pentamirror-type optical viewfinder offers an approximate 95% field of view.

The video resolution of the EOS 1200D is a big improvement over its predecessor. It now boasts full 1080HD (1920x1080) at frame rates of either 29.97fps, 25fps or 23.976fps. In addition, there is a 720HD (1280x720) option that can be shot at either 59.94fps or 50fps. This higher frame rate is useful for making slow-motion video.

With no external microphone port, the EOS 1200D relies on its own internal microphone. However, it is possible to manually adjust the audio level in the menu.

7/10



By tweaking the green bias in the white balance setting, it is possible to neutralise or override some more dominant colours

Competition



Nikon D3300

TESTED AP 1 FEBRUARY 2014



Canon EOS 100D

TESTED AP 25 MAY 2013

THE CANON EOS 1200D will face strong competition from one of its own stablemates. With a street price of £350 including an 18-55mm f/3.5-5.6 kit lens, the EOS 100D is a great camera for those looking for an entry-level DSLR. An 18-million-pixel CMOS sensor is featured inside the EOS 100D, and it is smaller, lighter, has a 1.04-million-dot touchscreen LCD as well as 4fps compared with the 3fps and 460,000-dot screen of the EOS 1200D.

Nikon's answer to the EOS 1200D is the D3300. This camera has a 24.2-million-pixel sensor compared with the 18 million pixels of the Canon. The D3300 also has 11 AF points compared to the Canon's nine, but the Nikon comes at the higher price of around £499 body only.

Verdict

WHEN compared with the Canon EOS 100D, Nikon D3300 and Pentax K-5, the Canon EOS 1200D does not exactly overwhelm in terms of specification, and neither does it excel in any given area. However, the current RRP of this camera is £349.99 body only, so it is expected that the street price will make the EOS 1200D a more affordable option in the future compared with its competitors. Also, while the specification of the EOS 1200D doesn't dazzle, it should be perfectly adequate for the first-time user. It would have been great to see more than nine AF points, to shoot more than 3fps and to have a higher resolution screen, but these are not essential to many amateurs.

The best thing about the EOS 1200D is that the important things are right. The AF system offers both accuracy and speed, even in low-light situations. Equally impressive are the high ISO sensitivity capabilities. Unlike many cameras, I would be happy to use the EOS 1200D through its entire native sensitivity range (ISO 100-6400). Its construction is durable and overall the EOS 1200D is very easy to use for the beginner.

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|-------------------------------|-------|---|---|---|---|---|---|---|---|----|
| Amateur Photographer | | | | | | | | | | |
| Tested as an Entry-level DSLR | | | | | | | | | | |
| Rated Very good | | | | | | | | | | |
| 82% | | | | | | | | | | |
| FEATURES | 7/10 | | | | | | | | | |
| BUILD/HANDLING | 8/10 | | | | | | | | | |
| NOISE/RESOLUTION | 28/30 | | | | | | | | | |
| DYNAMIC RANGE | 8/10 | | | | | | | | | |
| AWB/COLOUR | 8/10 | | | | | | | | | |
| METERING | 8/10 | | | | | | | | | |
| AUTOFOCUS | 8/10 | | | | | | | | | |
| LCD/VIEWFINDER | 7/10 | | | | | | | | | |

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Sony Carl Zeiss Vario-Tessar T* FE 24-70mm f/4 ZA OSS

With just a few lenses available for Sony's Alpha 7 and 7R cameras, this **Carl Zeiss 24-70mm zoom lens** is bound to be on the wish list of many owners. We find out whether the performance of the lens justifies its appeal

Richard Sibley
Deputy editor



ONE OF the few complaints about the new Sony Alpha 7 and 7R cameras is that there is currently only a handful of compatible lenses available. A key set of lenses was prioritised for the launch of the Alpha 7 and 7R, as they are for any new camera system, and in this instance Sony

opted for a 35mm f/2.8, a 55mm f/1.8 and a 28-70mm f/3.5-5.6 zoom.

Of these three initial lenses, the Carl Zeiss-branded 35mm and 55mm prime lenses impressed us when we tested the two new cameras. Both lenses were very sharp and could realise the full potential of the 36.4-million-pixel sensor in the Alpha 7R. The sharpness of these two lenses was in direct contrast to the 28-70mm zoom lens, which, although able to resolve a good amount of detail in the centre of the frame, was notably soft at the edges.

Potentially, the Sony Carl Zeiss Vario-

'When the lens is mounted on an Alpha 7 or 7R, the combination feels reassuringly steady'

Tessar T* FE 24-70mm f/4 ZA OSS zoom lens is what the early adopters of the new system have been waiting for: a standard-focal-length zoom that offers the flexibility of the kit lens, but with the sharpness of the two fixed Carl Zeiss optics.

BUILD AND HANDLING

If you have used one of the Sony Carl Zeiss optics, the build and finish of the 24-70mm f/4 lens will be very familiar. Weighing 426g, it feels good in the hand, and when mounted on an Alpha 7 or 7R the combination is reassuringly steady without feeling heavy or cumbersome.

The lens has a smooth matt finish, with focal-length markings etched into the metal barrel. The use of the DIN 1451 typeface for the markings lends a touch of German technical efficiency, and discreetly reminds us that this lens has been given the Carl Zeiss stamp of approval.

With a ribbed rubber grip, the zoom barrel turns smoothly, as does the focusing barrel. My only gripe with the handling of the lens is that it uses fly-by-wire electronic focusing, where a turn of the focusing ring drives a motor to move the lenses. This is extremely smooth, but it isn't quite as fast to manually focus from one extreme to the other as it is with a fully mechanical-focus control. That said, the majority of users of this lens will rarely use manual focus, and when shooting still life and close-up images the smooth manual-focus control is more than fast enough.

IN USE

With a close-focus distance of only 40cm when set to 24mm, the 24-70mm lens isn't going to be used for many close-up images. I found that zooming to 70mm extended the minimum focus distance to around 50cm, although the difference in the angle of view and magnification made it easier to frame smaller subjects, and to use depth of field to isolate them from the background.

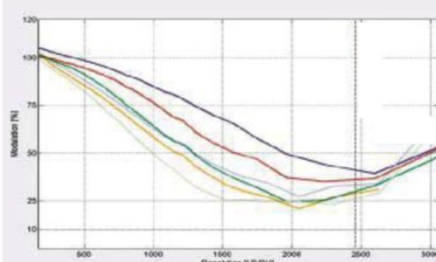
The f/4 aperture isn't especially large, particularly for those photographers more used to shooting with a 24-70mm f/2.8 lens on a full-frame DSLR. The reason for the smaller aperture is that an f/2.8 aperture would mean that the lens would be significantly larger and heavier, which wouldn't be in line with the small and slim body of the Sony Alpha 7 cameras.

Overall, the handling of the 24-70mm zoom is what you would expect from a Sony Carl Zeiss lens. While it doesn't handle like a heavy manual-focus Carl Zeiss optic, it still has the build quality and finish you would expect from a premium-quality lens, and the size and weight work well with the Alpha 7 cameras.

SONY

24mm

24mm



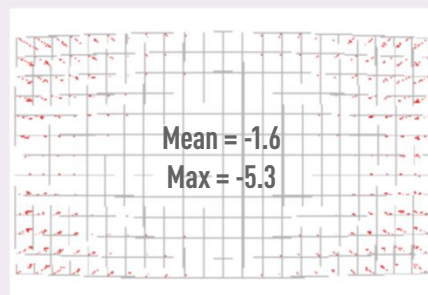
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

Tested on a Sony Alpha 7R

Like many zooms, this 24-70mm lens is clearly at its sharpest when shooting at its widest aperture, although it is also clear to see from the bold-to-faint lines that there is a significant difference between the sharpness at the centre and the edges. At 24mm f/8, and even f/5.6, the lens is very sharp, as can be seen in the image on the opposite page.

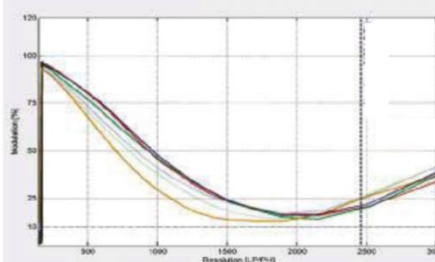
As expected, vignetting is at its worst at 24mm, as the graph (above) showing the effect at f/4 illustrates. It is always present, but drops significantly by f/8. Barrel distortion is significant at the very edges, although when shooting landscapes it was less noticeable.

SONY

50mm

Carl Zeiss 24-70mm f/4 ZA OSS

Street price £1,049
Filter diameter 67mm
Lens elements 12
Groups 10
Diaphragm blades 7
Aperture f/4-22
Minimum focus 40cm
Length 94.5mm
Diameter 73mm
Weight 426g
Lens mount Sony FE



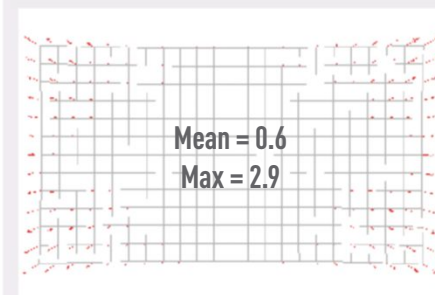
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

Tested on a Sony Alpha 7R

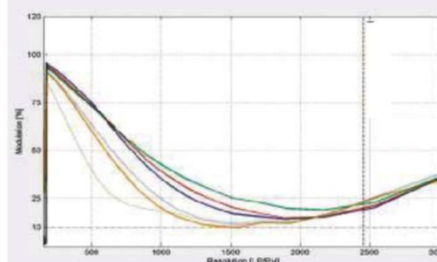
At 50mm the lens distortion has already switched from barrel to pincushion, although the distortion is quite standard for a zoom lens at this focal length. Vignetting is far less severe, and reduces a little more when the aperture is stopped down to f/5.6.

There is less detail at 50mm than in the 24mm images, particularly at the edges. However, there is very little difference between f/4 and f/8 in the centre of the frame, and only slightly less detail at f/11.

SONY

70mm

70mm



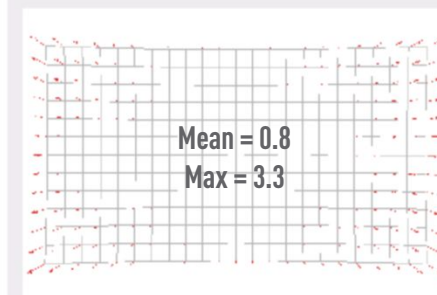
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

Tested on a Sony Alpha 7R

There is a slightly flatter centre to the vignetting graph (above). This shows that the very centre may be fractionally darker than the surrounding area, although I failed to notice this in real-world images. At 70mm, f/11-16 seems to be around the best aperture range as it slightly outperforms f/8. However, when you look at the very finest detail (the lowest point in the graph before it rises), you will see that the lines are very close together. Once again, pincushion distortion has increased, although there is only a slight difference between distortion at 50mm and 70mm.



Image sharpness

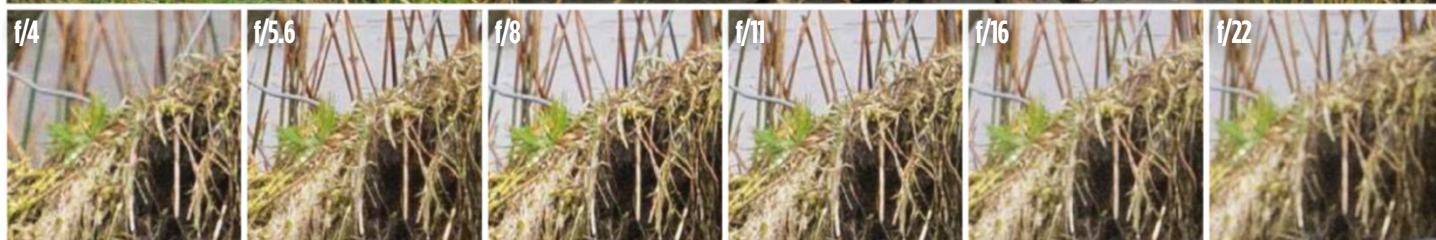


Image quality

FOR MANY people, the 24-70mm focal length will cover most of their needs, from landscapes and documentary images to portraits. In terms of critical sharpness, the Sony Carl Zeiss 24-70mm f/4 lens is impressive, and while it can't quite match the fixed-focal-length FE lenses, particularly at the edges, it is an improvement over the 28-70mm kit lens.

That said, there is a loss in sharpness at the edges, a lot of which can be accounted for by the curvilinear distortion of the lens. Of course, if you shoot JPEGs, curvilinear distortion is very neatly corrected in-camera, and I had no problems correcting it in raw files using Adobe Camera Raw.

With the aperture wide open, vignetting is present at every focal length, although as expected, it is at its most extreme at the widest 24mm end, where the very edges of the images are around 0.3EV darker than the centre.

Speaking of the aperture, even when the lens is wide open at f/4 the specular highlights are rounded but not quite circular. As you stop down the aperture and the specular highlights get smaller, the fact they aren't quite circular becomes less obvious, and generally the out-of-focus areas look lovely and smooth, rather than jagged.

Landscape photographers will be pleased with the excellent centre sharpness, and although the corners are not as sharp at f/8 they are respectable, particularly given the close proximity of the sensor to the rear of the lens.

Interestingly, chromatic aberrations are automatically corrected in the latest version of Adobe Camera Raw. There is no way to override this, so while it is a benefit to photographers and therefore one less thing to worry about, it doesn't really tell us how good the lens actually is. There is an argument that this allows lens designers to concentrate on other areas, as chromatic aberration can often be easily corrected, but it would be interesting to know exactly what compromise is being made. It is another case of raw files never really being 'raw'.

We put a few of our raw files through DCRaw software, which doesn't apply the embedded data to correct chromatic aberration. The resulting images show that there is some chromatic aberration, but nothing too significant when compared to many of the lenses we have tested. Many people regard the removal of all chromatic aberration in Camera Raw as cheating, but in my view it saves the photographer time, in much the same way that curvilinear distortions are corrected in many Panasonic and Olympus micro four thirds lenses when using certain software programs. **AP**

Verdict

THE SONY Carl Zeiss Vario-Tessar T* FE 24-70mm f/4 ZA OSS lens is impressive overall, and is built to the standards befitting the Carl Zeiss name. However, to make it feel truly at home on Sony's Alpha 7 cameras the inclusion of manual aperture and focus rings would have been the icing on the cake.

Optically, the lens is very good, and is certainly a worthy and much-needed addition to the limited Sony FE lens line-up. The 24-70mm zoom partners well with the Alpha 7 and 7R, and really should be on the wish list of anyone who owns one of these cameras.

Although I was a little hesitant about the lack of an f/2.8 aperture, in good light the lens works well and it still provides a shallow enough depth of field to shoot pleasing portraits. Landscape photographers should be satisfied with the lens, although for the best edge sharpness the 35mm f/2.8 optic is preferable.

It will be interesting to see what's next for Sony's FE lens range. There are still gaps in the line-up, but the beauty of the E-mount is that virtually any lens can be used on the Alpha 7 cameras via an adapter. For now, though, if you want a good all-round lens, this 24-70mm zoom will serve you well.



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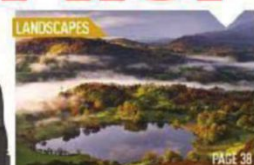
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AskAP

Let the AP team answer your photographic queries

BEST LENS AND SETTINGS



Q I have just added a Canon EOS 600D with 18–55mm IS STM and 55–250mm IS lenses to the list of my possessions. Last year, I took some fairly decent shots of the Red Arrows using my Panasonic Lumix DMC-TZ7 on burst mode and I'm looking at taking some more this year. However, which lens and which settings are likely to give me the best results using my new camera and lens kit? **Mib150**

A As PeteRob on the AP forum has already suggested, your longer lens (the 55–250mm) is almost certainly going to be the better option and you could check the Exif data of your previous (successful) images to see what settings were being used there. This is sound advice, but as a general rule what you will be looking for is a combination of a long focal length, a fast shutter speed and accurate focus.

The easiest option is to switch your camera to sports mode, which will attempt to set a motion-freezing shutter speed (increasing the ISO if necessary) in conjunction with continuous (AI Servo) focus and continuous shooting. All you need to do is zoom in on your subject and press the shutter, hoping the camera gets everything else right for you.

This is great, but it doesn't give you much control. Instead, I suggest you switch to manual and set a shutter speed of 1/1000sec (or faster) with an aperture 1 or 2 stops down from maximum (f/8–11 on your telephoto zoom). Aim your camera at a midtone area (sunlit grass and tarmac are usually pretty good areas) and increase the ISO until the exposure meter in the viewfinder is set to '0'. On a bright day you may find yourself shooting at around ISO 400, which is great, but don't worry too much if you have to go slightly higher.

I'm suggesting manual mode instead of shutter priority because if you're photographing a heavily backlit subject (a plane against a bright sky), there's a strong chance that your camera meter will underexpose the subject if it's allowed to decide the exposure for itself.

I also recommend that you set your focus to manual and focus your lens at infinity. This is the distance your aerial subjects will be at, so there's no need to wait for your camera to try to lock focus automatically (which it may struggle to do if your subject is moving especially quickly across the frame).

Finally, set the drive mode to continuous and the JPEG quality to its largest/best quality. I wouldn't worry too much about shooting raw as this will limit the number of shots you can shoot in a continuous burst (7 raw vs 34 JPEGs, both at 3.7fps). A test shot or two should enable you to fine-tune the exposure settings and you'll be ready to go. **Chris Gatcum**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

REMOVING A VIRUS

Q My computer has started to delete photos by itself in a random manner. I am alerted to this when Lightroom 4.4 (running under Windows 7 Professional 64-bit) shows a message for a particular photo that says: 'The file named xxx is offline or missing.' Invariably, I then find that the folder on my hard drive that should contain the image is empty. At the same time, numerous other folders will be empty, with the same message showing in Lightroom for the missing files. The Lightroom catalogue remembers what *should* be there, but the images are not.

Not all the folders in my photo archive will be emptied like this, only some of them. If a folder has subfolders within it, some or all of them may be empty. I have been unable to discern any sort of pattern to this activity. No files appear in the recycle bin. As far as I can tell, no files other than photographs are disappearing from their folders.

This has happened a few times now. Each time (so far) I have been able to restore the apparently deleted files from a backup drive, but the situation is clearly unsatisfactory. Do you have any idea what might be going on?

Rob Cochran

A It sounds like your computer has got a virus, though it may be that the files are simply being hidden from sight rather than deleted (which is not as catastrophic, but just as irritating).

This is a surprisingly common 'trick' performed by viruses known collectively as the 'FakeHDD' group. These viruses usually masquerade as free anti-virus or computer optimisation programs that you can download in a trial form based on the premise that they will scan your hard drive looking for 'problems' (many are so well disguised that you may not even know you have installed them). However, rather than helping you, the program will hide files so they appear to have been deleted. It will then claim to have 'found' countless issues with your computer, which can be fixed if you upgrade to the full version of the program. For more information visit www.bleepingcomputer.com/download/unhide/ where you will find a link to a program called Unhide.exe that will undo the changes performed by the virus.

If you have downloaded and/or run some sort of system repair or optimisation tool recently (even if it looks like an 'official' part of Windows), this is certainly a possibility, but as there are purportedly more than one million viruses for Windows, it may be that your files are being deleted permanently by a different digital disease.

In either case, the first thing you need to do is to get the virus off your computer. This means running anti-virus and anti-malware/spyware checks to identify and neutralise your digital germs. If you don't already have software installed, then I would suggest you consider avast! (www.avast.com), which offers anti-virus, anti-malware and anti-spyware protection in its free Essential version. I would also

In next week's AP
On sale Tuesday 29 April

AP GLOSSARY

Digital diseases 1

Viruses, spyware and malware are commonly discussed in terms of computing 'nasties'. According to one survey, more than 50% of computers have contracted a digital disease at one time or another, but what exactly are they? In the first of this two-part *Glossary*, we take a look at malware, viruses and worms.

MALWARE Malware is short for 'malicious software', which is the catch-all term used to describe any software that is designed to affect a computer in some (malicious) way, be it a virus, a worm, spyware or something else. It is typically transmitted via email (as seemingly innocuous attachments) or over a computer network, downloaded and installed as part of a program, or by sharing an infected memory stick.

VIRUS A virus is a type of self-replicating malware that attaches itself to specific executable files or programs on your computer. Activating an infected file or program also activates the virus, causing it to replicate and attach to additional files and/or affect your computer in some way, be it hiding files, deleting them or rummaging through

your computer's hard drive for passwords that are then quietly emailed back to the creator or instigator of the virus.

WORM While a virus requires you to open a program or file that it's attached to in order to activate it, a worm is more insidious: it doesn't need to be attached to a file or program and can actively transmit itself across a network by exploiting security failures. However, unlike viruses, which are almost certainly malevolent, some worms do nothing more than take up network space as they spread and make no changes to the computer system. Indeed, some worms have even been developed to have a *positive* effect: one worm 'family' was created to automatically fix the very security issues that allow them to be transmitted, for example.

suggest running SUPERAntiSpyware (download at www.superantispyware.com/portablescannerhome.html). Again, there is a free option that provides a basic (but robust) detection and removal service.

First, make sure that all your images are on your backup drive and your computer. Run your anti-virus software on your backup drive first, and delete any infected files found. The backup drive should now be 'clean', so disconnect it from your computer to stop it getting reinfected.

Now, turn your attention to your computer and repeat the process, but this time *do not* delete any infected files. Instead, quarantine them, which effectively puts them in a 'secure area' on your computer. This is because the software will be scanning your entire hard drive, and sometimes you might get what is known as a 'false positive' – a file that is seen as a virus, when actually it isn't. If this file is quarantined, it can be returned to its original place if needed. Hopefully, having run your anti-virus software (followed by Unhide.exe) you will have not only fixed your problem, but also prevented it from happening again. **Chris Gatcum**

PC EXPLANATION

Q Referring to your reply to Peter Davis in AP 29 March about using an old flash head on a DSLR, it might be worth mentioning that if Peter uses an optical flash slave unit this can be affected by the pre-flash used for red-eye

reduction or as a focusing aid.

I bought a Yongnuo wireless unit, but my flash heads use a co-axial plug, not the PC socket. Incidentally, what is a PC socket, as I have not come across this before?

Keith Jones

A I'm not sure which particular brand of flash head you're using, but I would be very surprised if what you are referring to as a 'co-axial' plug isn't, in fact, what I've called a 'PC socket'. This is the standard flash connector seen on the majority of cameras since the late 1950s, when two German camera companies (Gauthier and F Deckel) developed it. The aim at that time was to produce a standardised camera-to-flash connection that would be compatible with both company's products, with the 'PC' in the name coming from the initial letter of the leaf shutters manufactured by each company – Prontor and Compur respectively. Today, almost 60 years later, the PC socket (also known simply as a 'sync socket') remains the industry standard. **Chris Gatcum**



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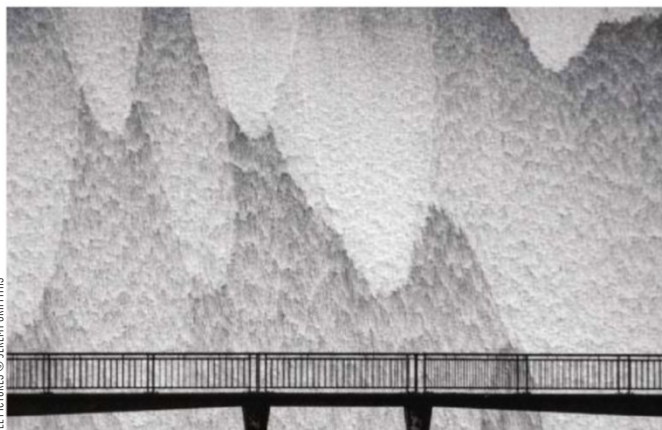
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At the heart of the image

Star student



Jeremy Griffiths

Enrolled on Diploma
in Digital Photography

Age 65

Occupation

Building surveyor

Equipment Nikon D7100
with 35mm f/1.8, 18-
105mm f/3.5-5.6 and 18-
270mm f/3.5-6.3 lenses,
plus a Canon PowerShot
G11 for work.

Q When did you first become interested in photography?

A I joined a camera club at school and learned to do developing and processing as well as basic photography. I've just kept up the hobby ever since.

Q What do you enjoy most about photography?

A I like to produce an acceptable image without relying too much on Photoshop, other than some simple adjustments – although I quite like the Auto Smart Fix function!

Q What are you hoping to achieve with your photography?

A I would like to be able to take more 'artistic' images that are

a result more of the eye rather than any software.

Q Where is the most enjoyable location to take photographs?

A I live in north Cumbria, so the landscapes are big and right outside the door. Perversely, I would like to take more urban images as I think these lend themselves better to black & white, which I enjoy.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A I enrolled on the Diploma in Digital Photography SPI course to learn about using the camera's functions, to be more creative and

have the ability to do more in Photoshop – should I want to. So far, the course is living up to these expectations.

WE SAY Jeremy always does a great job when it comes to capturing a photo opportunity and he isn't afraid to take risks. He always gives plenty of thought and planning before completing each module. Jeremy is really enthusiastic and this can be seen in his submissions, especially in his self-assessments. He clearly has a strong and consistent style, making his work a pleasure to grade. He continuously pays attention to his tutors' comments and implements these in his work. Remarkable work, Jeremy. Keep it up!



DATAFILE

Range
ISM 2.4GHz digital transmission
(more than 100 metres)
Connections
Digital Channel Matching provides reliable connections
LCD

Backlit, indicating groups A, B and C, on/off and flash power output settings

Groups
Each group can be turned on/off or flash power output adjusted with individual control button on the Viper transmitter
Receiver

2.5mm socket and a Mini USB socket to connect to studio lights

Mini USB socket
For software upgrade or external 5V power supply
Power

2x AA batteries (each on transmitter and receiver) for approx 120 hours

Compatibility
For Canon cameras/flashguns and compatible models

Hähnel Viper Wireless Group Flash Trigger

Michael Topham tests Hähnel's most advanced wireless group flash trigger for Canon kit

FOR ANYONE who would like to explore the benefits of off-camera flash, there's a huge selection of wireless flash triggers to choose from. Budget radio flash triggers, such as those found on eBay for around £15, are a great starting point, but for experienced photographers who would like to take precise control of a group of flashguns more sophisticated control is required – as offered by Hähnel's latest flash trigger.

FEATURES

The key benefit of the Viper flash trigger system is its ability to control an unlimited number of flashguns assigned to one of three groups: A, B or C. The advantage to assigning multiple flashguns in this way is that it removes the tedious and time-consuming need to physically move between the flashguns to adjust their power output. By attaching the transmitter to the camera's hotshoe and the receiver to a flashgun,

the power setting can be viewed on the transmitter's LCD panel and precisely controlled using the accompanying scroll dial.

As well as being able to set up to three flashguns in three separate groups, each with a different power output, there's the option to assign more than one flashgun to a group. For example, a single flashgun could

be set to group A with a maximum power output of 1/1, two flashguns could be set to group B with a power output of 1/4, and a third set of flashguns could be set to group C with a lower power output of 1/64. With no limit on the number of multiple receivers that can be assigned to each group, the possibilities

BRAND COMPATIBILITY

EACH camera manufacturer has a unique software code, which is used to exchange data between the camera and the flashgun. However, with brands such as Nikon, it is not possible to control the power manually via a wireless transmitter system, as is the

case with the Viper. For this reason, Hähnel has for the moment limited the compatible brands. The firm says: 'We continuously review our product and should we find a suitable solution we will then naturally offer the Viper in other brands to our customers.'



The Viper group trigger was used in this shot to control the power output of three flashguns wirelessly, saving the hassle of having to adjust each gun manually

Our lighting set-up and power output settings to capture the image above

are endless. However, for full compatibility the system is restricted to Canon Speedlite flashguns, such as the 430EX II, 580EX II and 600EX-RT. The system can be used to fire third-party, Canon-compatible flashguns remotely, but it won't offer the ability to adjust the power output manually from the transmitter.

Additional trigger receiver units are available for £55, and operate using the 2.4GHz radio frequency. They offer an impressive 100m operational range and come with the manufacturer's digital channel-matching technology, to provide a reliable TTL connection and

eliminate the risk of interference from other wireless triggers.

Well-suited for outdoor use, the trigger system also caters for studio users who would like to set off studio lights. A sync socket is built into the side of the receivers, and both the transmitter and receivers are conveniently powered by two AA batteries.

IN USE

The Viper flash trigger system is very easy to use, and although the transmitter is a fairly bulky unit and feels rather plasticky (as do the receiver units), it has a clean finish and a simple button layout. The power output of the flashgun is adjusted by using the select button on the side of the unit before confirming which group you would like to adjust. There is a large test button to confirm that all flashguns are firing, and the illuminated LCD panel on the transmitter proved invaluable in the dark.

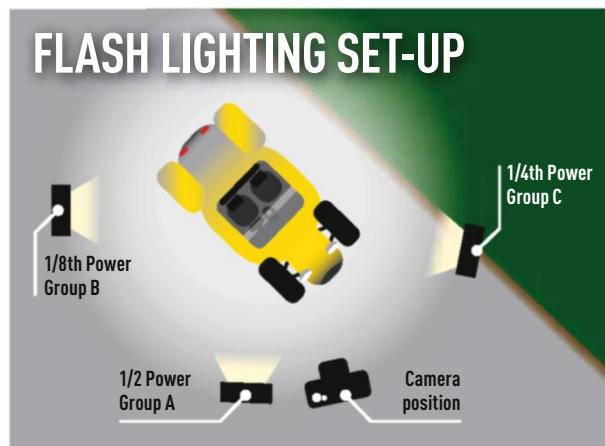
Adjustments to the power output of our flashguns were made in real time and our test resulted in a 100% success rate, with no instances where the triggers refused to fire. The system excels in the way it allows you to operate wireless flash directly from the camera's position, and for Canon users looking for a no-fuss wireless flash trigger with sophisticated control, it's a good alternative to the Phottix Odin system, and is half the price. **AP**

Verdict

WITH a faultless performance on test, our only gripe is the build quality of the transmitter and receiver units. Ideally, we would like to see both benefit from the same rubber housing as used on Hähnel's Tuff TTL triggers to make them more robust and to prevent potential damage. For advanced users of Canon-branded flashguns, the Hähnel Viper Wireless Group Flash Trigger offers the advanced control you'd expect from more expensive alternatives, at a price that represents excellent value for money. We hope it won't be too long before versions for alternative brands become available.



FLASH LIGHTING SET-UP



The Hähnel Viper Wireless Group Flash Trigger costs £149.99. Additional receivers cost £54.99 each. Visit www.hahnel.ie for more information

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 SB 700 Flash
 SB 910 Flash



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| CANON EOS 500 COMPLETE WITH ALL ACCESSORIES | MINT-BOXED £375.00 |
| CANON EOS 500 COMPLETE WITH ALL ACCESSORIES | EXC++BOXED £325.00 |
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| CANON POWERSHOT G9 + BATTERY AND CHARGER | MINT £145.00 |
| CANON EOS M WHITE + 18-55 LENS + SB 90 EX KIT | MINT-BOXED £225.00 |
| CANON EF-EOS TO M MOUNT ADAPTOR | MINT-BOXED £75.00 |
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| CANON 430 EX II SPEEDLITE MK II | MINT-BOXED £169.00 |
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| CANON 580 EX SPEEDLITE | MINT-CASED £225.00 |
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| NIKON D30 BODY WITH ALL ACCESS 23880 ACTUATIONS | MINT-BOXED £1,199.00 |
| NIKON D700 BODY COMPLETE WITH ALL ACCESSORIES | MINT-BOXED £975.00 |
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| NIKON D80 BODY COMPLETE WITH ALL ACCESS | EXC++ £159.00 |
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| NIKON MB-D10 BATTERY GRIP FOR D300/D300S/700 | EXC++ £145.00 |
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| SIGMA 10-20mm 1:4.5 DC EX HSM FOR OLYMPUS 4/3rds | MINT+HOOD £289.00 |
| OLYMPUS HD-5 BATTERY GRIP FOR E620 BODY | MINT £39.00 |
| OLYMPUS 12 - 40mm 1:2.8 SWD ZUIKO DIG ED 4/3RDS | MINT-CASED £575.00 |
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| SONY ALPHA HVL-F368M FLASH GUN | MINT-CASED £145.00 |

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| CANON EOS 3 BODY | EXC++ £115.00 |
| CANON EOS 5 BODY | EXC++ £159.00 |
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| CANON 70 - 200mm 1:4 USM L | MINT-BOXED £445.00 |
| CANON 70 - 300mm 1:4.5 USM IMAGE STAB DO LENS | MINT-BOXED £599.00 |
| CANON 200mm 1:2.8 USM L MK II WITH HOOD | MINT £499.00 |
| CANON TRIPD RING FOR 200mm 1:2.8/70-200mm f4 | MINT £79.00 |
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| CANON 18 - 55mm 1:3.5-5.6 MK II IMAGE STABILIZER | MINT £59.00 |
| CANON 28 - 80mm 1:3.5-5.6 USM MK V | MINT £49.00 |
| CANON 28 - 90mm 1:4.5 USM | MINT £69.00 |
| CANON 28 - 105mm 1:3.5-5.6 USM | MINT £125.00 |
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| CANON 55 - 250mm 1:4.5-6.3 MKII IMAGE STABILIZER | MINT-BOXED £159.00 |
| CANON 70 - 300mm 1:4.5 USM IMAGE STAB DO LENS | MINT-BOXED £599.00 |
| CANON 70 - 300mm 1:4.5 USM IMAGE STABILIZER | MINT+HOOD £299.00 |
| CANON 75 - 300mm 1:4.5-6.3 + HOOD | MINT £89.00 |
| CANON 75 - 300mm 1:4.5-6.3 MK III | MINT-BOXED £99.00 |
| CANON 75 - 300mm 1:4.5-6.3 USM MK II | MINT £125.00 |
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| SIGMA 10mm 1:2.8 EX DC FISHEYE HSM | MINT-BOXED £345.00 |
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| SIGMA 70 - 300mm 1:4.5 APO MACRO + HOOD | MINT £59.00 |
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| TAMRON 28 - 75mm 1:2.8 XR DI II LD ASPHERIC (LATEST) | MINT-BOXED £245.00 |
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| CANON FT A BODY 1984 L.A. OLYMPIC LTD ED | MINT-BOXED NEW £995.00 |

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| CONTAX G2 BODY AS NEW "UNUSED" | MINT-BOXED £475.00 |
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| CONTAX T2 TITANIUM COMPACT + LEATHER CASE | MINT-CASED £399.00 |
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| CONTAX 90mm 1:2.8 SONNAR "G" + HOOD | MINT-BOXED £219.00 |
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| CONTAX AK AUTOFOCUS BODY (RARE NOW) | MINT £399.00 |
| CONTAX ARA BODY (STRAP) INSTRUCTIONS | EXC++BOXED £199.00 |
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| CONTAX 45mm 1:2.8 TESSAR T' PANCAKE LENS + HOOD | MINT £225.00 |
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| CONTAX 85mm f1.4 PLANAR MM | MINT £425.00 |
| CONTAX 135mm f2.8 SONNAR T' MM | EXC++BOXED £195.00 |
| CONTAX TLA 280 FLASH | MINT £95.00 |
| RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET | MINT-BOXED £295.00 |

Leica 'M', 'R' & Screw & Binoculars

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| LEICA M6 CLASSIC CHROME BODY COMPLETE | MINT-BOXED £999.00 |
| LEICA M6 P 70TH ANNIVERSARY 1913-1983 | MINT-BOXED £1,195.00 |
| LEICA M6 P BLACK BODY | MINT-BOXED £995.00 |
| LEICA M6 BODY COMPLETE WITH INST BOOK | MINT-BOXED £895.00 |
| LEICA M6 BODY DOUBLE WIND | EXC++ £596.00 |
| LEICA M6a BODY SER No 125939X CIRCA 1970 | MINT £575.00 |
| LEICA M6a BODY SER No 14111X CIRCA 1975-76 | EXC++ £475.00 |
| LEICA III BODY REALLY NICE CLEAN BODY WITH CASE | MINT £295.00 |
| LEICA III BODY SER No 18160X C1945 NEEDS SERVICE | EXC++ £179.00 |
| LEICA CL BODY COMP WITH 40mm 1:2.8 SUMMICRON | MINT £795.00 |
| LEICA CL BODY | MINT £495.00 |
| MINOLTA CLE WITH 40mm 1:2.8 ROKKOR | EXC++ £499.00 |
| MINOLTA CLE BODY COMPLETE WITH CASE | MINT £495.00 |
| VOIGTLANDER 28mm 1:1.9 WITH IR RING | MINT-BOXED £745.00 |
| VOIGTLANDER 50mm f1.1 NOKTON LEICA M MOUNT | MINT-BOXED £195.00 |
| LEICA 50mm f1.5 SUMMARIT M WITH RARE YOUNGS HOOD | MINT £475.00 |
| LEICA 50mm f1.5 SUMMARIT SCREW WITH YOUNGS HOOD | MINT £399.00 |
| LEICA 50mm 1:2.8 SUMMICRON COLLAPSIBLE | MINT-BOXED £595.00 |
| LEICA 50mm 1:2.8 SUMMICRON CHROME M FIT | EXC++ £595.00 |
| LEICA 50mm 1:2.8 CLOSE FOCUS SUMMICRON WITH SPECS | MINT £695.00 |
| LEICA 50mm 1:2.8 CLOSE FOCUS SUMMICRON | MINT £595.00 |
| LEICA 50mm 1:2.5 SUMMARIT M 6 BIT LATEST | MINT-BOXED £765.00 |
| LEICA 90mm 1:2.8 SUMMICRON BLACK (BUILT IN HOOD) | MINT-BOXED £995.00 |
| LEICA 90mm 1:2.5 SUMMARIT M 6 BIT LATEST + HOOD | MINT £875.00 |
| LEICA 5cm 1:2.8 COLLAPSIBLE ELMAR SCREW | MINT £249.00 |
| LEICA 90mm f4 COLL ELMAR M MOUNT | EXC++N-KEEPER £199.00 |
| LEICA 90mm f4 ELMAR + HOOD | MINT £395.00 |
| LEICA 135mm 1:4.5 HEKTOR + HOOD M MOUNT | EXC++ £39.00 |
| LEICA 135mm 1:4.5 HEKTOR IN KEEPER | EXC++ £199.00 |
| LEICA 90mm f4 ELMAR BLACK SCREW | MINT £145.00 |
| LEICA 135mm f4 HEKTOR 8.5 CAM | EXC++ £99.00 |
| LEICA SBOOT FINDER FOR 50mm LENSES + CASE | MINT-CASED £125.00 |
| LEICA WINDER M-2 FOR M4 | MINT-BOXED £145.00 |
| LEICA RS BODY BLACK | MINT £299.00 |
| LEICA FLEX SL BODY CHROME | MINT-BOXED £299.00 |
| LEICA 28 - 70mm 1:3.5-5.6 R VARIO ELMAR ROM LENS | MINT-BOXED £565.00 |
| LEICA 180mm f4 ELMARIT R 3 CAM | EXC++ £345.00 |
| LEICA MOTORWINDER AND STRAP FOR R6 etc | MINT-BOXED £145.00 |
| MINOX 19 x 25 BR COMPACT BINOCULARS + CASE | MINT £99.00 |
| ZEISS 6 x 20 B MONOCULAR WITH CASE | MINT-CASED £125.00 |

Medium & Large Format

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| BRONICA ETRSI COMPLETE WLF, 120 BACK, 75mm LENS | MINT £245.00 |
| BRONICA ETRS + WLF, 75mm + 120 BACK + SPEED GRIP | EXC++ £195.00 |
| BRONICA 40mm f4 ZENZANON FOR ETRSETRS | MINT £169.00 |
| BRONICA 50mm 1:2.8 ZENZANON E.C | EXC++ £99.00 |
| BRONICA 150mm 1:3.5 ZENZANON M.C | MINT-BOXED £59.00 |
| BRONICA 150mm 1:3.5 ZENZANON E.C | MINT £99.00 |
| BRONICA 150mm F4 E | MINT £99.00 |
| BRONICA ETRSI 120 BACK | MINT £79.00 |
| BRONICA AEI METERED PRISM | EXC++ £75.00 |
| BRONICA PLAIN PRISM FOR ETRSETRS | MINT £75.00 |
| BRONICA PLAIN PRISM FOR ETRSETRS | EXC++ £59.00 |
| BRONICA SPEEDGRIP FOR ETRSETRS | MINT £45.00 |
| BRONICA MOTOR WINDER E | EXC++ £99.00 |
| BRONICA 150mm 1:3.5 ZENZANON S | MINT £165.00 |
| BRONICA SOA/ COMP WITH 80mm PS WLF, 120 BACK | MINT £475.00 |
| BRONICA SOA + 80mm 1:2.8 S. PRISM FOR BACK GRIP | MINT-EXC++ £395.00 |
| BRONICA 50mm 1:3.5 PS LENS | MINT-BOXED £195.00 |
| BRONICA 65mm f4 ZENZANON PS FOR SQ | MINT-BOXED £145.00 |
| BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ | MINT-CASED £345.00 |
| BRONICA 150mm f4 PS ZENZANON FOR SQ | MINT-CASED £169.00 |
| BRONICA 200mm f4.5 PS LENS WITH HOOD | MINT-BOXED £179.00 |
| BRONICA PRISM ME METERED FOR SOA/SOAL | MINT £99.00 |
| BRONICA SOA/ 120 MAGAZINE BACK | MINT £99.00 |
| BRONICA SOA/IM POLAROID MAGAZINE BACK | MINT-BOXED £99.00 |
| BRONICA 135W BACK FOR SQ VERY RARE | EXC++ £165.00 |
| BRONICA SPEED GRIP FOR SOA/SOAL | MINT £59.00 |
| FUJI 645 WIDE S PROFESSIONAL WIDE 60 | MINT-CASED £395.00 |

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| FUJI GW 690 MK III PROFESSIONAL | MINT-BOXED £599.00 |
| FUJI GW 670 MK III C/W 50mm 1:3.5 LENS | MINT-BOXED £675.00 |
| MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD/FILT | MINT £1,265.00 |
| MAMIYA 150mm f4.5 "G" WITH HOOD | MINT £365.00 |
| MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II | MINT-BOXED £299.00 |
| MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II | MINT-BOXED £299.00 |
| MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II | MINT £425.00 |
| MAMIYA 180mm f4.5 SEKOR Z W FOR RZ | MINT £199.00 |
| MAMIYA 250mm f4.5 LENS FOR RZ | MINT £115.00 |
| MAMIYA 150mm 1:3.5 A/F FOR 645 AF | MINT £299.00 |
| MAMIYA 210mm f4 SEKOR C FOR 645 | MINT-CASED £165.00 |
| MAMIYA 180mm f4.5 SEKOR FOR RB | MINT £169.00 |
| MAMIYA RZ 67 PRO BACK | MINT £69.00 |
| MAMIYA 220 BACK FOR RZ 67 | MINT £95.00 |
| PENTAX 645N II AF WITH PENTAX 45-85 ZOOM LENS | MINT £599.00 |
| PENTAX 6x7 BODY WITH 55mm f4 LENS (DO TO PRISM) | EXC++ £645.00 |
| PENTAX 55mm 1:3.5 TAKUMAR SMC FOR 6x7 | MINT £195.00 |
| PENTAX 55mm 1:2.8 FOR PENTAX 645 | MINT-BOXED £169.00 |
| PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD | MINT £199.00 |
| ROLLEIFLEX SCHNEIDER 150mm f4.5 MACRO FOR 608 | MINT £575.00 |
| VISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7 | MINT-BOXED £145.00 |
| YASHICA/MAIT 1245 COMPLETE WITH CASE | EXC++ £179.00 |
| YASHICA/MAIT 1245 COMPLETE WITH CASE | MINT £199.00 |

Hasselblad

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| HASSELBLAD 503 Cw BODY + WLF | MINT £495.00 |
| HASSELBLAD 500CM + 80mm 1:2.8 + HOOD BLACK | MINT £675.00 |
| HASSELBLAD 500CM BODY WITH 80mm 1:2.8 + HOOD | MINT £595.00 |
| HASSELBLAD 90mm f4 FOR X/PAN | MINT-IN KEEPER £395.00 |
| HASSELBLAD 500ELM BODY + A12 BLACK BACK | EXC++ £269.00 |
| HASSELBLAD 50mm f4 CF FLE DASTAG + HOOD | MINT-BOXED £599.00 |
| HASSELBLAD 150mm f4.5 SONNAR CF | EXC++ £375.00 |
| HASSELBLAD 4504 PRO FLASH COMPLETE | MINT-BOXED UNUSED £145.00 |
| HASSELBLAD A12 BACK | EXC++ £399.00 |
| HASSELBLAD CW WINDER + REMOTE | MINT £299.00 |
| HASSELBLAD PLAIN PRISM | EXC £75.00 |
| HASSELBLAD PM PRISM | MINT £125.00 |
| HASSELBLAD 500CM/503 WLF BLACK | MINT £125.00 |
| HASSELBLAD EXTENSION TUBE 146 F | MINT £75.00 |

Nikon Auto-Focus, Digital Lenses & Accessories

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| NIKON F55 BODY | MINT-BOXED £399.00 |
| NIKON 10.5mm 1:2.8 "G" IF-ED AF DX FISHEYE LENS | MINT-BOXED £395.00 |
| NIKON 28mm 1:2.8 AF | MINT £129.00 |
| NIKON 35mm 1:2.8 AF | MINT £125.00 |
| NIKON 50mm 1:1.8 AF | MINT £79.00 |
| NIKON 50mm 1:1.4 AF + FILTER | MINT £175.00 |
| NIKON 85mm 1:1.4 AF "D" WITH HOOD | MINT-BOXED £545.00 |
| NIKON 100mm 1:2.8 AIS SERIES E GREAT PORTRAIT LENS | MINT £119.00 |
| NIKON 180mm 1:2.8 AF IF-ED LATEST LENS | MINT-BOXED £495.00 |
| NIKON 17 - 55mm 1:2.8 "G" IF-ED AF-S + HOOD | MINT-BOXED £695.00 |
| NIKON 18 - 35mm 1:3.5-5.6 "D" IF-ED AF | MINT-BOXED £325.00 |
| NIKON 18 - 55mm 1:3.5-5.6 "G" DX AF-S VIBRATION RED. | MINT-BOXED £399.00 |
| NIKON 18 - 70mm 1:3.5-5.6 "G" DX AF-S AS-CASED | MINT-BOXED £149.00 |
| NIKON 18 - 105mm 1:3.5-5.6 "G" DX ED AF-S VIB RED | MINT-CASED £149.00 |
| NIKON 18 - 200mm 1:3.5-5.6 "G" DX ED AF-S VR II LATEST | MINT-BOXED £645.00 |
| NIKON 24 - 120mm 1:3.5-5.6 AF IF ED AF-S VR | MINT-BOXED £245.00 |
| NIKON 35 - 70mm 1:3.5-5.6 AF | MINT £75.00 |
| NIKON 35 - 80mm 1:4.5-6.3 AF "D" | MINT-BOXED £55.00 |
| NIKON 35 - 105mm 1:3.5-5.6 AF WITH MACRO | MINT £129.00 |
| NIKON 35 - 135mm 1:3.5-5.6 AF + HOOD | MINT £129.00 |
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| NIKON 70 - 300mm 1:4.5-6.3 "D" ED | MINT-BOXED £145.00 |
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| NIKON 80 - 200mm 1:2.8 IF-ED AF "D" TOUCH | MINT-CASED £595.00 |
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| NIKON TC-20E 2.0x TELECONVERTER | MINT-BOXED £145.00 |
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| NIKON SB28 SPEEDLIGHT | MINT-BOXED £695.00 |
| TAMRON 1:4 AF "D" TELECONVERTER NIKON FIT | MINT £75.00 |
| NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm | MINT £495.00 |
| NIKON MC 36 TMETER REMOTE CONTROL FOR D7000-2000 | MINT £199.00 |
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| SIGMA 24mm 1:2.8 AF "D" | MINT £49.00 |
| SIGMA 70mm 1:2.8 EX DG MACRO (LATEST VERSION) | MINT-BOXED £299.00 |
| SIGMA 85mm 1:1.4 EX DG HSM (LATEST MODEL) | MINT-BOXED £499.00 |
| SIGMA 105mm 1:2.8 DG MACRO AF | MINT-BOXED £265.00 |
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| SIGMA 18-35mm 1:1.8 EX DG ASPHERIC (LATEST VERSION) | EXC++-CASED £1,999.00 |
| SIGMA 17 - 35mm 1:2.8 EX ASPHERICAL | EXC++-BOXED £759.00 |
| SIGMA 18 - 35mm 1:3.5-5.6 ASPHERICAL | MINT-BOXED £79.00 |
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D7000 + 18-105mm VR £705
D7000 + 18-105mm VR + 70-300mm £1144

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Teddy - Nottinghamshire



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Price you pay today £839
D7100 + 18-105mm VR £879 Inc Cashback*
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CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammyda - Ulster



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D800 Body £1999
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Panasonic



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£1749
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GX7 Body £689
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GX7 + 20mm lens £849
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OM-D E-M1 + 12-50mm £1489
OM-D E-M1 + 12-40mm £1949
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OM-D E-M5 + 12-50mm £799



E-P5 Body £799

E-P5 + 14-42mm £899
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299
E-PL5 + 14-42mm £449
E-PL5 + 14-42mm + 40-150mm £649
RECOMMENDED LENSES:
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K-3 + 18-135mm £1169
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K-5 II + 18-135mm WR £919
K-5 IIs Body £699
K-50 From £429
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X-E2 Body £759
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Fujinon 60mm f2.4 R £465
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NEW! X-T1 From **£1049**

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Price you pay today £869



Canon

EOS 1Dx

- 18.1 megapixels
- 12.0 fps
- Full Frame CMOS sensor

1Dx Body £4845

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...honestly say that I have never been so excited about my equipment’
Snapperfish – Oxford

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...bought this as an upgrade to the 5D Mk 2 and have never looked back.’
Dave – Cornwall

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...The full frame sensor is superb’
Sandra Cath – Luton



Canon

EOS 7D

- 18.0 megapixels
- 8.0 fps
- 1080p movie mode

£100 CASHBACK*

7D Body £1029

7D Body £929
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7D + 18-135mm f3.5-5.6 IS £1159
Inc Cashback* Price you pay today £1259
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EOS 6D

- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor

6D

From £1379

6D Body £1379
6D + 24-105mm f4.0 L IS USM £1925



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5D Mark III

- 22.3 megapixels
- 6.0 fps
- 1080p movie mode
- Full Frame CMOS sensor

£150 CASHBACK*

5D Mark III

From £2329

5D Mk III Body £2179 Inc Cashback*
Price you pay today £2329
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Inc Cashback* Price you pay today £2899
5D Mk III + 24-70mm f2.8 II £3768
Inc £360 C/back* Price you pay today £4128

CUSTOMER REVIEW: 5D Mark III +
★★★★★
‘Mind blowing clear photography’
Ziela – Ireland

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- 9cm Min Height

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MT190XPRO4£199
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MT190XPRO3 + 496RC2 Ball Head....£244
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GIOTTO

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- 19cm Min Height

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- YTL9383 Aluminium£109
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Nissin Flashguns:

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- Di622 II£114.99
- Di700£159
- Di866 Mark II.....£199

SUNPAK Flashguns:

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- PF30X£74.99
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| EF 24mm f1.4 II USM | £1359 |
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| TS-E 24mm f3.5 L II | £1699 |
| EF 28mm f1.8 USM | £379 |
| EF 35mm f1.4 L USM | £1158 |
| EF 35mm f2.0 | £208 |
| EF 35mm f2.0 IS USM | £469 |
| EF 40mm f2.8 STM | £167 |
| TS-E 45mm f2.8 | £1229 |
| EF 50mm f1.2 L USM | £1259 |
| EF 50mm f1.4 USM | £295 |
| EF 50mm f1.8 II Lens | £89 |
| EF 50mm f2.5 Macro Lens | £238 |
| EF-S 60mm f2.8 USM Macro | £365 |
| MP-E 65mm f2.8 1-5x Macro | £853 |
| EF 85mm f1.8 USM | £309 |
| EF 100mm f2.8 USM Macro | £429 |
| EF 100mm f2.8 L IS USM Macro | £429 |
| £654 Inc £85 C/back* Price you pay today | £739 |
| EF 135mm f2.0 L USM | £909 |
| EF 135mm f2.0 L USM Fisheye | £1099 |
| £934 Inc £165 C/back* Price you pay today | £1099 |
| EF-S 15-85mm f3.5-5.6 IS USM | £479 |
| EF-S 15-85mm f3.5-5.6 IS USM | £589 |
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| £1045 Inc £170 C/back* Price you pay today | £1215 |
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| EF-S 17-55mm f2.8 IS USM | £642 |
| EF-S 17-55mm f4.0-5.6 IS USM | £356 |
| EF-S 18-55mm f3.5-5.6 IS STM Lens | £188 |
| EF-S 18-135mm f3.5-5.6 IS STM | £359 |
| EF-S 18-200mm f3.5-5.6 IS STM | £410 |
| EF 24-70mm f2.8 L USM II | £1589 |
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| £864 Inc £165 C/back* Price you pay today | £1029 |

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| EF 28-135mm f3.5-5.6 IS USM | £379 |
| EF-S 55-250mm f4.0-5.6 IS II | £208 |
| EF-S 55-250mm f4.0-5.6 IS STM Lens | £299 |
| EF 70-200mm f2.8 L IS USM II | £1739 |
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| EF 70-200mm f4.0 L USM | £519 |
| EF 70-200mm f4.0 L IS USM | £519 |
| £894 Inc £85 C/back* Price you pay today | £979 |
| EF 70-300mm f4.0-5.6 IS USM | £389 |
| EF 70-300mm f4.0-5.6 L IS USM | £1232 |
| EF 75-300mm f4.0-5.6 IS USM III | £239 |
| EF 75-300mm f4.5-6.3 IS USM | £188 |
| EF 100-400mm f4.5-5.6 L IS USM | £1279 |

Nikon

NIKON LENSES

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| 14mm f2.8 D AF ED Lens | £1239 |
| 24mm f1.4 G AF-S ED | £1465 |
| 24mm f2.8 D AF Lens | £369 |
| 24mm f3.5 D ED PC-E | £1465 |
| NEW! 28mm f1.8 G AF-S | £499 |
| 35mm f1.4 G AF-S Nikkor | £1299 |
| 35mm f1.8 G AF-S DX | £128 |
| £128 Inc £20 C/back* Price you pay today | £148 |
| NEW! 35mm f1.8 G ED AF-S Nikkor | £519 |
| 35mm f2.8 D AF Nikkor | £255 |
| 40mm f2.8 G AF-S DX Micro | £165 |
| £165 Inc £20 C/back* Price you pay today | £185 |
| 50mm f1.4 G AF-S | £279 |
| 50mm f1.8 D AF Lens | £109 |
| 50mm f1.8 G AF-S Lens 5-5.6 G ED VR | £149 |
| 50mm f2.8 G AF-S ED Micro | £404 |
| 60mm f2.8 D AF Micro Nikkor Lens | £368 |
| NEW! 58mm f1.4 G AF-S | £1599 |
| 85mm f1.4 G AF-S | £1179 |
| 85mm f1.8 D AF | £299 |
| 85mm f1.8 G AF-S | £375 |

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| 105mm f2.8 D AF DC Lens | £805 |
| 105mm f2.8 G AF-S VR IF ED Micro | £629 |
| 135mm f2.0 D AF DC | £1029 |
| 180mm f2.8 D AF IF-ED | £695 |
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| NEW! 18-55mm f3.5-5.6 G F-S DX | £229 |
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| 18-200mm f3.5-5.6 G ED AF-S DX VR II | £584 |
| £524 Inc £60 C/back* Price you pay today | £584 |
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| £609 Inc £70 C/back* Price you pay today | £679 |
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| 24-85mm f2.8 G AF-S ED VR | £549 |
| 24-85mm f3.5-4.5 AF-S G ED VR | £409 |
| 24-120mm f4 G AF-S ED VR | £810 |
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| 55-300mm f4.5-6.3 G AF-S DX VR | £279 |
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SIGMA LENSES

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| 30mm f1.4 DC HSM | £379 |
| 35mm f1.4 DG HSM | £669 |
| 50mm f2.8 EX DG Macro | £269 |
| 50mm f1.4 EX DG HSM | £329 |

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| 70mm f2.8 EX DG Macro | £365 |
| 85mm f1.4 EX DG HSM | £669 |
| 105mm f2.8 APO EX DG OS HSM Macro | £379 |
| 150mm f2.8 EX DG OS HSM Macro | £699 |
| 8-16mm f4.5-5.6 DC HSM | £549 |
| 10-20mm f4.0-5.6 EX DC HSM | £349 |
| 10-20mm f3.5 EX DC HSM | £399 |
| 12-24mm f4.5-5.6 EX DG HSM II | £599 |
| 17-70mm f2.8-4.0 DC OS HSM | £349 |
| 18-200mm f3.5-6.3 DC OS HSM II | £259 |
| 18-250mm f3.5-6.3 DC OS HSM | £306 |
| 18-250mm f3.5-6.3 DC Macro OS HSM | £309 |
| 24-70mm f2.8 IF EX DG HSM | £599 |
| 50-150mm f2.8 EX DG APO OS HSM | £719 |
| 50-200mm f4.0-5.6 DC OS HSM | £119 |
| 50-500mm f4.5-6.3 DG OS HSM | £999 |
| 70-200mm f2.8 EX DG OS HSM | £799 |
| 70-300mm f4.0-5.6 APO Macro Super DG | £150 |
| 70-300mm f4.0-5.6 DG OS | £275 |
| 120-300mm f2.8 OS | £2799 |
| 120-400mm f4.5-5.6 DG OS HSM | From £639 |
| 150-500mm f5.0-6.3 DG OS HSM | £749 |
| EX DG APO Tele Converters | From £199 |

TAMRON
with 5 Year Warranty

TAMRON LENSES

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| 90mm f2.8-4.0 VC USD Macro | £399 |
| 90mm f2.8 SP Di Macro | £369 |
| 180mm f3.5 Di SP AF Macro | £698 |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF | £369 |
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| 24-70mm f2.8 Di VC USD SP | £799 |
| 28-75mm f2.8 XR Di | £359 |
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| | | | |
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| <p>RICOH</p> <p>NEW! WG-4 GPS Blue or Black £329 NEW! WG-20 Red, White or Black £199 Ricoh GR 16 Megapixel with fixed 2.8 GR lens £529</p> | <p>Panasonic</p> <p>NEW! Lumix TZ60 £349</p> | <p>Lumix FZ200 Black £339</p> | <p>Lumix LX7 Black £289</p> <p>Lumix FT5 Blue, Orange, Silver or Black £255 Lumix LF1 Black £279 Lumix FZ72 Black £279 NEW! Lumix TZ55 £229 NEW! Lumix LZ40 £224 NEW! Lumix S28 £139</p> |
| <p>OLYMPUS</p> <p>NEW! Stylus SH-1 Black £349 NEW! Stylus Tough TG-3 Black £349 NEW! Stylus Tough TG-835 Blue £229 NEW! Stylus SP-100EE Black £349 NEW! Stylus Tough TG-850 Black, Silver & White £269</p> <p>Stylus 1 £549</p> | <p>Nikon</p> <p>Coolpix A £659</p> | <p>NEW! Coolpix P600 Black or Red £399 NEW! Coolpix AW120 Black, Orange or Camouflage £279 NEW! Coolpix S9700 Black, Red or White £279 NEW! Coolpix S3600 £109 NEW! Coolpix S5300 £149 NEW! Coolpix S6800 £189</p> | |
| <p>SONY</p> <p>Cyber-shot RX100 II £569 Plus FREE Case worth £69!</p> <p>NEW! Cyber-shot HX400 Black £419 NEW! Cyber-shot HX600 Black £329 NEW! Cyber-shot WX350 Black £259 NEW! Cyber-shot H400 Black £249 RX100 Black £399 RX1 Black £2349 RX1 R Black £2349 NEW! RX10 £879 NEW! WX30 £119</p> | <p>FUJIFILM</p> <p>FinePix X100s £869</p> | <p>FinePix X20 £349</p> | <p>FinePix F900 White, Red or Black £149 FinePix SL1000 Black £234 FinePix HS50 Black £309 FinePix XQ1 Black £289 NEW! FinePix S1 Black £394 NEW! FinePix S9200 Black £239 NEW! FinePix S8600 Black £159 NEW! FinePix XP70 Black £179</p> |



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EVENTS DURING MAY AT LCE HORSEFAIR (BIG BRISTOL)

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PENTAX DAY

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PENTAX

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in-store all day.



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SIGMA



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WORKSHOP

Nikon

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£30 per session - **booking essential**



SUN 11th MAY
SONY HIGH-SPEED
FLASH SEMINAR

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Sony in-store offers & enhanced part exchange deals.
Booking Essential.



SONY

SAT 17th MAY
BRISTOL PHOTOWALK
WITH OLYMPUS

Bristol Photo Walk with Olympus Pro. Photographer &
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with a £50 cashback voucher for Olympus purchases!

• **SPECIAL OFFERS & PART-EX DEALS ONLY ON THE DAY**

OLYMPUS



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Manfrotto



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Canon

SAT 24th MAY
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Metz TAMRON



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TELESCOPE DAY

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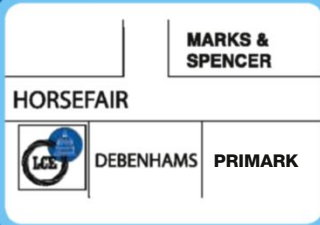


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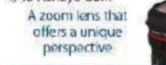
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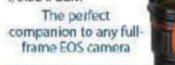


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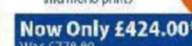
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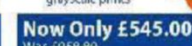
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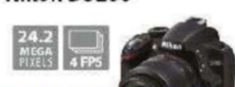
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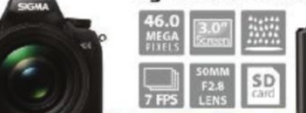
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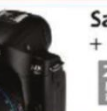
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| T0341/8, each | £15.99 17ml | Check Website. | Chameleon Inks |
| T0342/3/4, each | £18.99 17ml | Check Website. | |
| T0345/6/7, each | £18.99 17ml | Check Website. | |
| T0441-T0454 Set of 4 | £49.99 set of 4 | £14.99, 3 sets for £42.99 | C64, C66, C84, C86, CX3800/3850, CX4800, CX6800 |
| T0441 Black | £21.99 13ml | £4.99 21ml, 3 for £13.99 | Parasol Inks |
| T0452/3/4, each | £11.99 8ml | £3.99 21ml, 3 for £10.99 | R200, R220, R300, R320, R340 |
| T0481-T0486 Set of 6 | £69.99 set of 6 | £19.99, 3 sets for £56.99 | RX500, RX600, RX620, RX640 |
| T0481/2/3, each | £16.99 13ml | £3.99 21ml, 3 for £10.99 | Seahorse Inks |
| T0484/5/6, each | £16.99 13ml | £3.99 21ml, 3 for £10.99 | Photo R800, R1800 |
| T0540-T0549 Set of 8 | £109.99 set of 8 | £35.99, 3 sets for £99.99 | Frog Inks |
| T0540 Gloss | £8.99 13ml | £3.99 21ml, 3 for £13.99 | |
| T0541/2/3/4, each | £14.99 13ml | £4.99 21ml, 3 for £13.99 | Photo R240, R245, RX420, RX425, RX520, RX525 |
| T0547/8/9, each | £14.99 13ml | £4.99 21ml, 3 for £13.99 | Duck Inks |
| T0551-T0554 Set of 4 | £34.99 set of 4 | £14.99, 3 sets for £42.99 | Photo R2400 |
| T0551 Black | £8.99 8ml | £4.99 21ml, 3 for £10.99 | Lilly Inks |
| T0552/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | |
| T0591-T0599 Set of 8 | £99.99 set of 8 | Check Website. | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850 |
| T0591/2/3, each | £12.99 13ml | Check Website. | Teddy Bear Inks |
| T0594/5/6, each | £12.99 13ml | Check Website. | S20, S21, SX100/105/110/115/200/205/210/215 |
| T0597/8/9, each | £12.99 13ml | Check Website. | SX400/405/415/515, D78/82/120, B40W, BX300 |
| T0611-T0614 Set of 4 | £34.99 set of 4 | £14.99, 3 sets for £42.99 | DX4000/4400/5000/6000/7000/7400/8400/9400 |
| T0611 Black | £8.99 8ml | £4.99 21ml, 3 for £13.99 | Photo 1400 |
| T0612/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | Owl Inks |
| T0711-T0714 Set of 4 | £34.99 set of 4 | £14.99, 3 sets for £42.99 | |
| T0711 Black | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | Photo P60, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD |
| T0712/3/4, each | £8.99 5.5ml | £3.99 13ml, 3 for £10.99 | R265/285/360, RX560/585/685 |
| T0791-T0796 Set of 6 | £74.99 set of 6 | Check Website. | Photo R1900 |
| T0791/2/3, each | £12.99 10ml | Check Website. | Flamingo Inks |
| T0794/5/6, each | £12.99 10ml | Check Website. | |
| T0801-T0806 Set of 6 | £51.99 set of 6 | £19.99, 3 sets for £57.99 | |
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| T0804/5/6, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | Husky Inks |
| T0870-T0879 Set of 8 | £74.99 set of 8 | Check Website. | |
| T0870 Gloss | £7.99 11.4ml | Check Website. | S22, SX125/130, SX420W/425W/445W, BX305F |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. | Fox Inks |
| T0877/8/9, each | £9.99 11.4ml | Check Website. | SX420W/425W/445W/525W/620FW, BX305F/320FW/525W/620FW/625FW/630FW, BX635FW/BX925FW/BX935FW, B42WD |
| T0961-T0969 Set of 8 | £74.99 set of 8 | Check Website. | Photo R3000 Turtle Inks |
| T0961/2/3/4/5, each | £9.99 11.4ml | Check Website. | Photo R2000 Kingfisher Inks |
| T0966/7/8/9, each | £9.99 11.4ml | Check Website. | Photo RXT700 Penguin Inks |
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| T1282/3/4, each | £7.99 5.9ml | £3.99 10ml | Fountain Pen Inks |
| T1291-T1294 Set of 4 | £42.99 set of 4 | £16.99 set of 4 | Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF |
| T1291 Black | £10.99 11.2ml | £4.99 16ml | High Capacity Fountain Pen Inks |
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| No.24XL CMY, each | £11.99 8.7ml | | |
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| AA 2800mAh Delkin (4) | £9.99 |
| AAA 850mAh GP Rayco (4) | £5.99 |
| AAA 850mAh Duracell (4) | £6.99 |
| AAA 1100mAh Lloytron (4) | £4.99 |

Coin Cells & Lithiums

| | |
|------------------------------------|-------|
| AA Energizer Ultimate Lithium (4) | £5.99 |
| AAA Energizer Ultimate Lithium (4) | £6.99 |
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £1.99 |
| 2CR5 Energizer Lithium (1) | £3.99 |
| CRV3 Energizer Lithium (1) | £5.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

SCREW-IN FILTERS

| | |
|--|---------|
| KODAK Slim Frame UV Filters | |
| 46mm | £4.99 |
| 49mm | £4.99 |
| 52mm | £4.99 |
| 55mm | £5.99 |
| 58mm | £6.99 |
| 62mm | £7.99 |
| 67mm | £8.99 |
| 72mm | £9.99 |
| 77mm | £11.99 |
| 82mm | £14.99 |
| 86mm | £19.99 |
| KODAK Slim Frame Multicoated Circular Polarising Filters | |
| 46mm | £12.99 |
| 49mm | £12.99 |
| 52mm | £14.99 |
| 55mm | £15.99 |
| 58mm | £17.99 |
| 62mm | £19.99 |
| 67mm | £22.99 |
| 72mm | £26.99 |
| 77mm | £29.99 |
| 82mm | £34.99 |
| 86mm | £39.99 |
| KODAK Close Up Filter Sets (+1, +2 & +4) | |
| 52mm | £26.99 |
| 58mm | £34.99 |
| Marumi DHG Slim Frame Multicoated Clear Protection Filters | |
| 46mm | £10.99 |
| 49mm | £10.99 |
| 52mm | £10.99 |
| 55mm | £11.99 |
| 58mm | £12.99 |
| 62mm | £14.99 |
| 67mm | £15.99 |
| 72mm | £17.99 |
| 77mm | £19.99 |
| 82mm | £22.99 |
| Marumi DHG Slim Frame Multicoated Circular Polarising Filters | |
| 52mm | £13.99 |
| 58mm | £15.99 |
| 62mm | £17.99 |
| 67mm | £19.99 |
| 72mm | £21.99 |
| 77mm | £24.99 |
| Marumi DHG Slim Frame Multicoated Circular Polarising Filters | |
| 52mm | £31.99 |
| 58mm | £35.99 |
| 62mm | £39.99 |
| 67mm | £44.99 |
| 72mm | £49.99 |
| 77mm | £54.99 |
| 82mm | £69.99 |
| Hoya HMC Slim Frame Multicoated UV Filters | |
| 37mm | £12.99 |
| 46mm | £12.99 |
| 52mm | £11.99 |
| 58mm | £14.99 |
| 62mm | £16.99 |
| 67mm | £18.99 |
| 72mm | £21.99 |
| 77mm | £25.99 |
| 82mm | £29.99 |
| Hoya Pro-1 Digital Slim Frame Multicoated UV Filters | |
| 52mm | £27.99 |
| 58mm | £32.99 |
| 62mm | £35.99 |
| 67mm | £39.99 |
| 72mm | £44.99 |
| 77mm | £49.99 |
| 82mm | £56.99 |
| Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters | |
| 52mm | £52.99 |
| 58mm | £60.99 |
| 62mm | £67.99 |
| 67mm | £75.99 |
| 72mm | £90.99 |
| 77mm | £99.99 |
| 82mm | £120.99 |

SQUARE FILTERS

KODAK P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KODAK square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

| | | | |
|--------------------------------|-------|----------------------------|--------|
| 49mm Adapter Ring | £4.99 | Circular Polarizing | £29.99 |
| 52mm Adapter Ring | £4.99 | ND2 | £9.99 |
| 55mm Adapter Ring | £4.99 | ND4 | £9.99 |
| 58mm Adapter Ring | £4.99 | ND8 NEW | £10.99 |
| 62mm Adapter Ring | £4.99 | ND2 Soft Graduated | £11.99 |
| 67mm Adapter Ring | £4.99 | ND2 Hard Graduated | £11.99 |
| 72mm Adapter Ring | £4.99 | ND4 Soft Graduated | £11.99 |
| 77mm Adapter Ring | £4.99 | ND4 Hard Graduated | £11.99 |
| 82mm Adapter Ring | £4.99 | ND8 Soft Graduated NEW | £13.99 |
| Standard Holder | £5.99 | ND8 Hard Graduated NEW | £13.99 |
| Wide Angle Holder | £6.99 | Light Blue Graduated | £11.99 |
| Filter Wallet (hold 8 filters) | £9.99 | Dark Blue Graduated | £11.99 |
| | | Light Sunset Graduated | £11.99 |
| | | Dark Sunset Graduated | £11.99 |
| | | Light Tobacco Graduated | £11.99 |
| | | Dark Tobacco Graduated | £11.99 |
| | | Dark Mauve Graduated | £11.99 |
| | | Fog (strong or light) | £9.99 |
| | | Diffuser (strong or light) | £9.99 |
| | | Starburst (x4, x8 or x16) | £12.99 |
| | | Close-Up (+1, +2 or +4) | £12.99 |
| | | Red, Orange, Yellow each | £9.99 |

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

Six-Piece ND Filter Kit

£43.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of all-market metal black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

| | |
|----------------------------|--------|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-711 Canon 50/1.4 | £9.99 |
| ET-60 Canon 75-300/4.5-6.8 | £9.99 |
| ET-65B Canon 70-300/4-5.6 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78B Canon 28-135 IS | £9.99 |
| EW-78D Canon 18-200 IS | £9.99 |
| EW-78E Canon 18-55 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-70/3.5-5.6 | £9.99 |

Screw-Fit Lens Hoods

| | |
|------------------------|-------|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £9.99 |
| 46mm Rubber Hood | £3.99 |
| 52mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £3.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £4.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

Lens Caps

| | |
|------------------------------|-------|
| Lens Caps Centre Pinch Style | £2.99 |
| Lens Caps White Balance | £9.99 |
| Body Caps Ni/Ca/Px/O/So | £3.99 |
| Rear Caps Ni/Ca/Px/O/So | £3.99 |

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

| | | | |
|---------|---------|---------|---------|
| 34-37mm | 52-55mm | 58-55mm | 67-62mm |
| 37-43mm | 52-58mm | 58-62mm | 67-77mm |
| 43-48mm | 52-58mm | 58-67mm | 72-67mm |
| 46-49mm | 55-58mm | 62-67mm | 72-77mm |
| 49-52mm | 58-52mm | 62-72mm | 77-72mm |

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Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

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| 1.0X-3.3X | £64.99 |

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

| | |
|-----------|--------|
| 1.0X-2.0X | £49.99 |
| 1.0X-3.3X | £64.99 |

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| | |
|---|------------|
| Vanguard AltaPRO263AT | |
| Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column | |
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| Load: 7.0kg | |
| Folded: 65cm | |
| Height: 165cm | |
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| | |
|--|------------|
| SBH100 | |
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| ALTA PRO 263AP | £169 | TBH-100 BALL HEAD | £99 |
| ALTA+ 264AP | £119 | SBH-100 BALL HEAD | £65 |
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| ABEO PRO 284AB | £249 | PH-123V VIDEO HEAD | £119 |

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The T005 and T025 Travel Tripod

Specially designed for today's point and shoot digital cameras, compact DSLRs, camcorders, and mirrorless interchangeable lens cameras. SIRUI T-005 & T025 tripods compact size - only 30cm when folded, is 20~30% smaller than other tripods. There's always room for one of these tiny wonders in your bag or backpack.

Even though they are compact, these impressive tripods can still extend to over 130cm - perfect for most shooting situations.

Like the professional line of SIRUI tripods, there is no compromise in quality. Aluminum alloy parts are high temperature forged for maximum strength and SIRUI's custom anodized surface treatment insures superior wear and corrosion resistance.

The T-025 shares the same design and dimensions as T-005, but is lighter and stronger due to its carbon fibre construction. Both are paired with the same C-10 ball head to form a complete package for those who want the lightest possible setup.



ET Series Professional Tripods

If you're a photographer on a budget, but refuse to compromise on quality, the new **SIRUI ET Series** tripod kit is your ideal choice. Built for travel, the ET Series offers full size tripods that fold compactly for easy storage and transport (fits into most backpacks or carry-on luggage). Aluminium and Carbon Fibre models available.

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£179.99



VT Series Video Tripods

Lightness combined with high stability are just two of the outstanding features of the **VT-series** from **SIRUI**. It was developed specifically for large video cameras and camcorders, and carries a weight of up to 25kg. Double-pipe legs, two adjustable tripod spiders with double spikes and one scale on the tripod leg for accurate height adjustment make this product indispensable for professional video shooting. The tripod spiders are removable, can be adjusted individually. 8 Layer Carbon Fibre built.

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P-S & P Series Monopods

SIRUI P-S Series Photo/Video Monopods have three sturdy fold down support feet that provide stability and flexibility not possible with conventional monopods!

SIRUI P Series monopods come in versions with either 6 sections that extend to 154 cm or 4 sections that extend to 170cm when fully opened, yet, are only 38 cm or 56 cm when closed. Take them anywhere!

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Tripod Heads For Every Need

There are three series of **SIRUI** ball heads, the **GX**, **KX** and **CX** series. All incorporate a 360-degree panel that is integrated in the base allowing panoramic or continuous shooting. The ball heads come with quick-release plate platform that conforms to the Arca-Swiss industry standard.

SIRUI VH Series video tilt heads have a maximum load of up to 6kg (VH -10) and 25kg (VH -20). They have been designed specifically for DSLR and video cameras. Thanks to the clever fluid system, they provide smooth, quiet and especially vibration-free operation. A range of plates and rails are also available.

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(CX)

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PH-20 Carbon Fibre Gimbal Head

SIRUI PH-20 Carbon Fibre gimbal head for the use of large, heavy camera and lens combinations. The gimbal holds the camera with the lens in equilibrium and prevents accidental tilting of your entire system. The light weight of the PH -20 is due to its carbon-aluminum construction.

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| 5D III + 24-105 IS Claim £150 | £2,890 | EOS 6D + 24-70 f4 IS | £2,049 | 70-200mm f2.8 | | £999 | 300mm f2.8 IS II | £5,329 |
| 5D MKIII + 24-70 + 70-200 Claim £570 | £5,999 | 6D body 0% Finance Offer | £1,349 | 70-300 f4-5.6 IS | | £1,299 | 400mm f5.6 | £1,128 |
| 5D MK III + 24-70 f2.8 Claim £360 | £4,049 | 14mm f2.8 II USM | £1,869 | 100-400mm IS | | £1,349 | 400mm f4 DO IS | £5,699 |
| 0% on 5D III + 6D + 70D | 0% | 10-22mm EFS | £479 | TSE 17mm f4 | | £2,049 | 500mm f4 II IS | £7,765 |
| EOS 7D v2 Body Claim £100 | £1,029 | 16-35mm f2.8 II | Claim £170 | TSE 24mm f3.5 II | | £1,699 | 600mm f4 II IS | £10,299 |
| EOS 7D + EFS 15-85 IS Claim £100 | £1,759 | 17-40mm f4 | Claim £60 | 24mm f1.4 II | | £1,299 | 1.4 X or 2 X EXTENDER III | £419 |
| EOS 700D+18-55 STM Claim £50 | £589 | 135mm f2 USM | £899 | 50mm f1.2 | | £1,249 | 200 - 400mm f4 IS Extender | £10,249 |
| EOS 700D+18-135 STM Claim £50 | £739 | 17-85mm EFS IS | £349 | 50mm f1.4 USM | | £295 | MIR14EX Macroelite | £459 |
| EOS 70D + 18-55 STM | £959 | 24-70mm f4L IS | Claim £165 | 35mm f2 IS USM | | £458 | 600EX-RT Speedlite Claim £60 | £469 |
| Pixma Pro1 Claim £100 | £649 | 24-70mm f2.8 II | Claim £210 | 85mm f1.2 II | | £1,749 | Powershot G16 Claim £30 | £429 |
| 70D Body | £865 | 8-15mm f4 Fisheye Claim £165 | £1,099 | 85mm f1.8 USM | | £310 | Powershot G1X MK II | £749 |
| 70D + 18-135 IS STM Lens | £1149 | 70-200mm f4 | £529 | 100mm f2.8 Macro Claim £85 | | £749 | Powershot S120 Claim £30 | £339 |



Nikon PROFESSIONAL Dealer - UK STOCK

NIKON Spring Cashback - Ends 28.5.14 NIKON Spring Cashback - Ends 28.5.14
D4S • D800E • D800 • D610 • D7100 • D3300 • LENSES • FLASHGUNS • ACCESSORIES

| | | | | | |
|------------------------------|------------|---------------------------|-----------|------------------------------|---------|
| D4S body | £5,199 | 24-85 f3.5/4.5 AFS VR | £419 | 28mm f1.8G AFS NEW | £495 |
| D4S body + WT5 Transmitter | £5,498 | 18-300 G ED VR DX | Claim £70 | 85mm f1.4G AFS | £1,169 |
| D610 + 24-120 f4 VR | Claim £120 | 10-24mm f3.5-4.5 G AFS DX | £639 | 85mm f1.8G AFS NEW | £379 |
| D610 + 24-85mm VR | Claim £120 | 16-85 f3.5-5.6G VR | Claim £50 | 300mm f4 AFS VR | £1,049 |
| D610 Body - | Claim £120 | 16-35mm f4G AFS VR | £849 | 200-400mm f4 AFS VR II | £4,849 |
| D800 Body | £1,999 | 18-35 f3.5/4.5 AFS VR NEW | £549 | 200mm f2G AFS VR II | £3,699 |
| D800 + 24-70 f2.8 | £3,229 | 14-24mm f2.8G AFS | £1,339 | 300mm f2.8G AFS VR II | £4,149 |
| D800E Body | £2,349 | 18-200 G DX VR II | Claim £60 | 400mm f2.8G AFS VR | £6,799 |
| D800E + 24-70 f2.8G AFS | £3,578 | 24-70mm f2.8G AFS | £1,249 | 500mm f4G AFS VR | £5,799 |
| D800E + 14-24 f2.8G AFS | £3,688 | 24-120mm f4G AFS VR | £829 | 600mm f4G AFS VR | £7,149 |
| D7100 Body | Claim £100 | 28-300mm G AFS VR | £689 | 800mm f5.6G AFS VR | £15,599 |
| D7100 + 18-105 VR | Claim £100 | 70-200mm f2.8G AFS VR II | £1,629 | 2x TC-20 E III Converter | £365 |
| D7000 + 18-105 | £699 | 70-300mm f4.5-5.6G AFS VR | £429 | 1.4x II or 1.7x II Converter | £319 |
| D7000 Body | £579 | 80-400mm f4.5-5.6 AFS VR | £2,099 | PC-E 24mm f3.5 D ED | £1,479 |
| D5300 + 18-55 VR | Claim £60 | 55-300 f4.5-5.6G AFS VR | £279 | PC-E 45mm f2.8 D ED | £1,419 |
| D5300 + 18-140 VR | Claim £60 | 18-140mm DX VR | Claim £50 | SB910 Speedlight | £349 |
| D3300 + 18-55 VR II | £579 | 24mm f1.4G AFS | £1,489 | SB700 Speedlight | £229 |
| D3200 + 18-55 VR II | £369 | 35mm f1.4G AFS | £1,329 | SB-R1C1 Macro flash | £409 |
| F6 Body | £1,530 | 35 f1.8G AFS DX | Claim £20 | SU 800 Commander kit | £549 |
| Df + 50mm f1.8G Set - Silver | £2,749 | 40mm f2.8 Micro | Claim £20 | SU 800 Commander | £269 |
| Df + 50mm f1.8G Set - Black | £2,495 | 50mm f1.4G AFS | £285 | 105mm f2.8G Micro AFS VR | £629 |
| MB-D14 Grip | £229 | 50mm f1.8G AFS | £155 | WT5 Transmitter | £399 |

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| New H5D-50 body set | £20,195 |
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| New H5D-200 Body set | £32,295 |
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| H4D - 200 MS body | £26,399 |
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| CFV-50 for 500 series | £10,995 |
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| 35-90mm f4 -5.6 HCD Lens | £5,485 |
| 50mm f3.5 HC II Lens | £3,162 |
| HTS Tilt+ Shift Adapter | £4,113 |
| 80mm f2.8 HC Lens | £1,895 |
| 100mm f2.2 HC Lens | £2,740 |
| 120mm f4 Macro HC II Lens | £3,690 |
| 150mm f3.2 HCN Lens | £2,740 |
| 210mm f4 HC Lens | £3,057 |
| 300 f4.5 HC Lens | £3,690 |

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| 500R /500R Tx Kit | £911 | Swarovski CL 10x25 Pocket | £522 |
| 500 Pro/500 Pro Tx kit | £1,139 | Swarovski CL 8x30 Comp | £730 |
| 750 Pro/750 Pro Tx kit | £1,253 | Swarovski CL 10x30 Comp | £755 |
| 2 Year GUARANTEE ON BOWENS | | Swarovski SLC HD 8x42 | £1,430 |
| 1000 Pro/1000 Pro Tx kit | £1,566 | Swarovski SLC HD 8x42 | £1,505 |
| 500 Classic Head | £329 | 8x32 EL Swarovision | £1,415 |
| 400 Rx Head | £306 | 10x32 EL Swarovision | £1,430 |
| 200 Rx Head | £274 | 8.5x42 EL Swarovision | £1,710 |
| 1500 Pro Head | £798 | 10x42 EL Swarovision | £1,775 |
| 1000 Pro Head | £645 | ATS65 HD Scope + 20-60x | £1,395 |
| 750 Pro Head | £562 | ATS80 HD Scope + 20-60x | £1,845 |

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| S Body | £12,495 |
| S Body + 70mm S Lens ED | £13,995 |
| M body | £5,100 |
| Leica C | £549 |
| Leica X Vario | £1,949 |
| M Monocrom | £5,995 |
| 50mm f0.95 Noctilux - Blk | £7,600 |
| 28mm f2 Summicron - Blk | £2,800 |
| 35mm f2 Summicron - Blk | £1,975 |
| 50mm f1.4 Summilux - Blk | £2,600 |
| 50mm f2 Summicron | £1,525 |
| X 2 | £1,356 |
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| D-Lux 6 + Free Goods | £529 |
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| SIGMA 70-200 f2.8 EX DG OS | £799 |
| SIGMA 120-400mm DG OS | £649 |
| SIGMA 150 - 500mm DG OS | £749 |
| SIGMA 50 - 500mm DG OS Nikon | £749 |
| SIGMA 105 f2.8 DG Macro OS | £399 |
| SIGMA 300 f2.8 EX DG HSM | £2,249 |
| SIGMA 35mm f1.4 DG HSM | £699 |
| Tokina 11 - 16mm f2.8 ATX MK II | £529 |
| Tokina 12-24mm f4 II ATX ProDX | £399 |
| Tokina 100 f2.8 Macro ATX Pro | £369 |
| Tokina 16 - 28mm f2.8 ATX Pro FX | £695 |

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| 135mm f2 ZF2/ZE NEW | £1,599 |
| 21mm f2.8 ZF2/ZE | £1,380 |
| 55mm f1.4 ZF2/ZE | £3,170 |
| 28mm f2 ZF2/ZE | £940 |
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| 35mm f2 ZF2/ZE | £818 |
| 50mm f1.4 ZF2/ZE | £532 |
| 85mm f1.4 ZF2/ZE | £940 |
| 50mm f2 Makro ZF2/ZE | £940 |
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| 25mm f2.8 Biogon ZM | £859 |
| 28mm f2.8 Biogon ZM | £770 |
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| 32mm Tilt- Fuji or Sony | £495 |

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| 190 CX Pro4 | £239 | 410 head | £153 |
| 190CXPro4 + 460 | £229 | MVH500AH | £105 |
| 055 CX Pro 3 | £259 | MVH502AH | £125 |
| 055CXPro4 | £275 | 494 RC2 | £46 |
| 460 MG head | £65 | 496 RC2 | £57 |
| 494 RC2 head | £46 | 498 RC2 | £79 |
| | | 327 RC2 | £146 |
| | | 468MGR2 | £195 |
| | | 468 MGRCO | £191 |
| | | 679B + QR Head | £45 |

USED EQUIPMENT "Wanted quality photographic kit for Part exchange or Commission Sale"

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| ETRIS + 75mm + 120 back | £250 | F115 + 75mm + 3 lenses | £295 | Miroklo Spotmeter F | £149 | Nikkor AFS 18-200mm VR | £495 | Canon EOS 5D MKII + Grip | £1,899 |
| Bronica 40mm PE Lens | £295 | Geovidd 8x42 HD NEW | £1,195 | Nikkor AF 90 f2.8 SP Nikon | £1,599 | Tamron AF 90 f2.8 SP Nikon | £1,599 | Canon EF 35mm f1.4 | £895 |
| Bronica 65mm PS Lens | £195 | Ultravid 8x42 HD NEW | £1,495 | Nikkor AFS 28-300mm VR | £1,445 | Nikkor AFS 28-300mm VR | £1,445 | Canon EF 50mm f1.8 USM | £450 |
| Bronica 150mm PS Lens | £1,195 | Ultravid 10x42 HD NEW | £2,995 | Nikkor AFS 16-200mm VR II | £1,599 | Nikkor AFS 16-200mm VR II | £1,599 | Canon EF 50mm f1.2 USM | £995 |
| Hasselblad H2 + Prism | £1,495 | Ultravid 8x42 HD NEW | £2,995 | Nikkor AFS 50mm f1.8 AFD | £1,445 | Nikkor AFS 50mm f1.8 AFD | £1,445 | Canon EF 70-300mm DO | £549 |
| HCD 35-90mm Lens | £1,595 | Nikon D5000 body | £1,195 | Nikkor AFS 35mm f1.8G | £225 | Nikkor AFS 35mm f1.8G | £225 | Canon EF 24mm f1.4 II USM | £1,095 |
| HC 100mm f2.2 Lens | £1,595 | Nikon D200 body | £1,195 | Nikkor AFS 55-200mm VR | £495 | Nikkor AFS 55-200mm VR | £495 | Canon EF 24mm f1.4 II USM | £1,095 |
| HC 35mm f3.5 Lens | £1,195 | Nikon D300 body | £1,195 | Leica M7 body | £2,550 | Leica M7 body | £2,550 | Canon EF 28mm f2.8 II USM | £449 |
| HC 210mm f4 Lens | £2,995 | Nikon D7000 body | £1,195 | Leica M6 body | £2,550 | Leica M6 body | £2,550 | Canon EF 35mm f2.8 II USM | £449 |
| Hasselblad 150mm CF Lens | £2,995 | Nikon D7000 body | £1,195 | Leica X1 Silver | £1,995 | Leica X1 Silver | £1,995 | Canon EF 40mm f2.8 STM | £195 |
| H1 + 150mm HC + 120 back | £2,250 | Nikon D7000 body | £1,195 | Leica M10 6 bit | £2,550 | Leica M10 6 bit | £2,550 | Canon EF 50mm f1.8 STM | £195 |
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| Maniyya 7 - 65mm Lens | £595 | Nikon D7000 body | £1,195 | Leica M10 6 bit | £2,550 | Leica M10 6 bit | £2,550 | Canon EF 50mm f1.8 STM | £195 |
| Maniyya 78 - 210mm Lens | £595 | Nikon D7000 body | £1,195 | Leica M10 6 bit | £2,550 | Leica M10 6 bit | £2,550 | Canon EF 50mm f1.8 STM | £195 |

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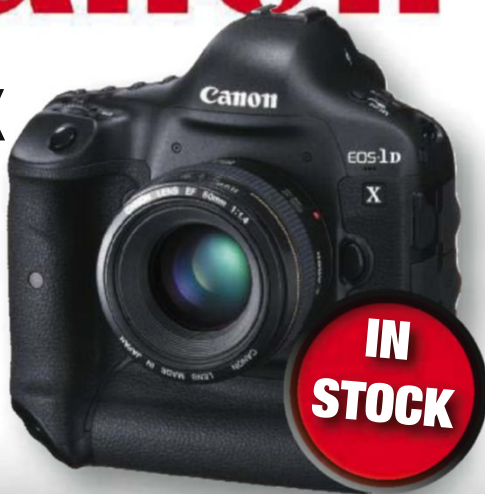
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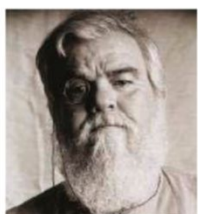
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ROGER HICKS

To maintain confidence in your photography when online, be selective in whose opinions you take notice of

POSTING your pictures online and asking for appraisals can be invaluable. The AP website has an Appraisal Gallery for this very purpose. But you need to look very hard at the answers, for two reasons.

The first is a simple question. What is the picture for? Are you trying to win a camera club competition? Or to get an Acceptance (and God willing, a prize) in an international Salon? Do you want to put together an exhibition? Are you considering going for an RPS Distinction? Are you looking for publication? If so, where? A television weather programme, a book on the homeless, or a magazine dedicated to fine art? All will want different things. Few critics are likely to be knowledgeable in all the areas listed. Some will be knowledgeable in none.

The second is a similar question, but from a completely different viewpoint. Rather than trying to please someone else, are you trying to establish a personal vision, the photographic equivalent of a writer's or poet's 'voice'? Are you trying to create something specifically yours, something new, something fresh?

Matters may be further confused by where you are in your photographic career: 'career' in the sense of 'course or progress through [photographic] life' rather than 'livelihood'. Early on, there may be purely technical points you need to consider: matters as basic as contrast or colour balance. Of course, you can use either creatively, but if from looking at your pictures others might suspect that you simply don't know how to control them, you can hardly blame people for suggesting 'improvements'.

Let us assume you know what you are trying to do: that you have made some sort of choice. There are at least three explanations of Picasso's famous Blue Period (1901-1904). One is that blue pigments were cheap: he was poor. Another is that he was painting by candlelight, which is very yellow. Under yellow light, blue-tinted pictures look more natural. The third is that he was depressed by the suicide of his friend Carlos Casagemas.

Regardless of which explanation is correct, you can imagine a certain kind of (self-appointed) critic

saying, 'They're too blue; they're not naturalistic.' Bear in mind that in those days, this wasn't Picasso's Famous Blue Period: it was just a young idiot (20-24 at the time) painting weird pictures. Suppose he'd been able to put his pictures online and ask for appraisals. Suppose he had taken some of his less imaginative critics seriously. Would he have painted more conventionally? Would he have given up? Would he have taken the same course as Carlos?

This is why you have to think very hard indeed about whose criticism to accept, and reject. There's a wonderful book called *Art and Fear* by David Bayles and Ted Orland. In it, they point out that we all imagine that there must come a point when we rise above criticism: we become so sure of our own genius that we dismiss the pettifogging criticisms of critics and other nobodies, and know that we

are right. Then they point out that it doesn't work that way. Criticism always hurts more than praise salves. I'd go further, and suggest that if you are too self-confident, you are probably mentally ill. Mental illness is not necessarily a bar to critical acclaim. Indeed, there

are those who would argue that it can be a useful stepping stone. It is not, however, necessarily much fun when you've got it. If you haven't got it, then it's probably a cause for relief rather than regret.

This is why I'd most enthusiastically suggest that you take praise at least ten times as seriously as condemnation or even mild criticism: I speak as one who always takes adverse criticism very hard, but habitually discounts praise. By all means post your pictures for criticism: I'd heartily recommend that you do this too, especially on the AP site. But be very selective in how you read the answers.

Commonly, those who criticise your work will not understand what you are trying to do. Many never will. They will try to send you off in different directions. Pay attention to them only if you suspect that they do understand. Those who praise your work, on the other hand, will with any luck have seen at least a glimmer of what you are trying to do. They are the ones who can help you. They are the ones who matter. Have confidence in yourself, and remember a young idiot painting blue pictures. **AP**

'I would suggest that you take praise at least ten times as seriously as condemnation or even mild criticism'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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